

CANADIAN FEATURE FILMS

1964-1969



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Canadian Feature Films: 1913-1969

Part 3: 1964-1969

by
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The first section of the book is a brief history of the Canadian Film Development Corporation, which was created in 1968 by the federal government to provide financial support for the Canadian film industry. The book also includes a list of the films produced by the Corporation from 1964 to 1969.

The second section of the book is a list of the films produced by the Corporation from 1964 to 1969. The list is organized by year, and each entry includes the title of the film, the director, the producer, and the year of release. The list also includes a brief description of each film.

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Introduction

The decade of the sixties is a key one in Canadian film history. Prior to 1964 production rarely exceeded more than five films a year for all of Canada. Yet it more than doubled this number in 1964 and since then has steadily increased at a rate that is somewhat surprising. There are certain reasons for this of course, but apart from the numerical output, the period from 1962 to 1964 were watershed years in a different sense. Both English Canada and Quebec produced a number of key films which were not only a break with the past but which pointed forward to the decade that was to follow. *The Bitter Ash* (1963) *The Drylanders* (1961-63), *The Luck of Ginger Coffey* (1964), *Nobody Waved Good-bye* (1963-64), *A tout prendre* (1963), *Seul ou avec d'autres* (1962), *Le chat dans le sac* (1964), *La vie heureuse de Léopold Z.* (1963-65) and *Pour la suite du monde* (1963) are all in their distinctive ways seminal works in Canadian film — first works marking aesthetic and thematic trends that would be explored further in the following years. This wave of films touched off a movement that struggled towards the first tentative steps of self-expression. What is common to them all is their intimacy and their sense of personal statement. The French “new wave” had pointed towards the concept of cinematic authors and stylists, and with the emergence of the individual as creator, the possibilities of film seemed limitless and of course wonderfully exciting. The early sixties were a time of great artistic freedom and challenge all over the world, and Hollywood seemed to be in retreat from all its aesthetic and economic frontiers.

This period also saw the federal government's involvement in film extended in two important areas, both of which were crucial to the development of the feature film industry in this country. In 1963 the National Film Board completed what was to be its



The new light-weight equipment accounted for many changes in film production — Jean-Pierre Lefebvre and his crew shoot a scene for *Jusqu'au coeur*.

first 'real' feature film and it was to expand rapidly into this area. And in 1968 the Canadian Film Development Corporation was created as an independent crown corporation, with a sum of \$10 million to invest in the feature industry. Money and financial support had been extremely illusive items for the Canadian filmmaker but suddenly it appeared that there would be a break on the horizon.

The sixties saw a wave of low-budget, student, experimental features being made. The first of these was *Seul ou avec d'autres*, originating from Montreal, but soon people like Larry Kent, David Secter, Dan Singer, Morrie Ruvinsky and many others in places as diverse as Vancouver, Edmonton, Saskatoon, Kingston and Toronto were all out shooting films. One of the strongest legacies of the French "new wave" was the impetus it gave to university students to get out into the streets and do it themselves. Godard et al. had demystified the aura that surrounded the making of movies and it let loose an entire generation. The sudden emergence of 16mm. as a viable, and alternate gauge to the more traditional and expensive 35mm., made the making of low-budget features a financial possibility. There are wild and woolly tales of films being shot in garages at night using CBC equipment because it was available after hours (*da Vida*); or getting ones hands on professionally unusable film stock that had spent five years in the Arctic, and borrowing \$500 to make a film that would be banned by the Ontario Censor Board (*Kill*). Then there's the story of the film which was in a four-hour rough cut when it was invited to the Commonwealth Film Festival. Going into debt to complete the film, the two young men responsible accompanied it to the festival in Cardiff, arriving moments before it was due to be screened (*Winter Kept Us Warm*). However, this native 'wave' had all but expired by the end of the decade, and its demise can largely be attributed to the CFDC. By holding out the carrot of more money, they also discouraged the semi-experimental filmmaker who began to ask for a piece of the pie. Inevitably this meant confining oneself to the more traditional forms of the cinema, for with bigger budgets went commercial concessions.

Interestingly enough this university / student wave of independent productions was largely an English Canadian phenomenon. Not that the québécois weren't interested in film, quite the opposite. There had been a real attempt to establish a private industry in Quebec, the most notable effort in the sixties being provided by Coopératio, a unique and enterprising production company headed by Pierre Patry. Coopératio mounted its productions using a co-operative method of funding — a certain amount of money would be raised in cash but most of it would be in credit in the form of equipment, film stock, materials and processing. Everyone who worked on the film was to be paid the recognized salary scale, but on credit against the film's future profits. Using this method of financing its films, Coopératio produced six features of varying quality — *Trouble-fête* (1964), *La corde au cou* (1964-65), *Cain* (1964-65), *Poussière sur la ville* (1965), *Délivrez-nous du mal* (1965-67) and *Entre la mer et l'eau douce* (1965-67) — before financial problems forced it into bankruptcy. But most of the québécois filmmakers gravitated towards the National Film Board and Montreal, for this was the only real centre of French production. Many of them stayed and graduated into features along with the Board itself. It was those who left who would eventually provide Quebec film with a solid commercial and artistic foundation. The only major exception to this rough rule-of-thumb was Denis Héroux who never worked for the NFB, and with his *Valérie* and *L'initiation* created an audience for Quebec films that could be drawn on in the future. But it was the NFB which was to be the major training ground for the French-Canadian filmmakers, and a list of their alumni reads like a roll-call of québécois cinema — Gilles Carle, Claude Jutra, Denys Arcand, Michel Brault, Claude Fournier, Jean-Claude Labrecque, Arthur Lamothe, Pierre Patry, and in a different way, Jean-Pierre Lefebvre.

But these years also belonged to the idiosyncratic, to the innovator. One of these was Allan King, who with *Warrendale*, (a film on emotionally disturbed children,) and *A Married Couple*, vaulted onto the international stage. His work in the field of *cinéma-vérité* did much to attract critical attention to Canada, although his working methods caused many to attack his films. Another was Pierre Perrault who quietly and carefully constructed an amazing trilogy of documentaries that functioned as warnings and question marks in the face of that God — progress. Strongly rooted in the Flaherty

documentary tradition, *Pour la suite du monde*, *Le règne du jour* and *Les voitures d'eau* were original and sensitive works that continued a line of filmmaking begun with *Nanook of the North*. Along with many other eminent filmmakers, their craft in the documentary field brought Canada world recognition.



Ernie in search of his identity in *The Ernie Game* — perhaps a search that many Canadians were discovering at the same time?

The timespan of the sixties, which saw a dramatic upswing in the number of Canadian features being made, was also a difficult period for the industry as a whole. Amidst financial uncertainties, English-Canadian production was sporadic and uneven in quality at best. The balance had swung to the québécois filmmakers, and it was they who had established a populist cinema by the late sixties and early seventies. If the CFDC effectively ended low-budget semi-experimental features for a while (they attempted to resurrect them with their low-budget programme), they had unfortunately only replaced them with pale Hollywood imitations. The naturalism and ebullience of *Goin' Down the Road* was just around the corner, but English Canada still suffers from this nemesis of identity, as does the CFDC. Falling between two stools — copying the American entertainment formula, or creating something indigenous to Canada — still provides a conflict that has yet to be resolved.

It was in the area of fiction films that we recognize the shortcomings and the confusions attributed to Canadian cinema. The groping and the searching, with failure after failure in English Canada, pointed towards an inability to discover a confidence that would allow a vital artistic expression to develop. For some reason the English Canadian filmmaker could not find the touchstone of his audience. Wallowing in personal fantasy or statement, he could not equate his concerns or situation with the society that he was a part of. Quite the opposite was true of Quebec. Although they had their share of 'disasters', there were films being made of a quality that put many of their English counterparts to shame. Situating their films within a recognizable social reality, they attracted an audience keen to see their own image on the screen. For Quebec the sixties was a period of upheaval — a time of development, of awakening, of confrontation, of definition and of anger. This provided the dialectics for expression. English Canada has yet to catch up and accept the challenge.

Feature Films 1964-1969

The films are listed alphabetically by year.

1964

Le chat dans le sac (The Cat In the Bag)

1964

74 minutes, bw, French dialogue, 35mm.

p.c: Office national du film du Canada
prod: Jacques Bobet
dir/scen/ed: Gilles Groulx
photog: Jean-Claude Labrecque
mus: John Coltrane, Antonio Vivaldi, François Couperin
sn: Marcel Carrière
sn. ed: Margot Payette, Sidney Pearson
sn. mix: Marcel Carrière, Roger Lamoureux
l.p: Claude Godbout, Barbara Ulrich, Manon Blain, Véronique Vilbert, Jean-Paul Bernier, André Leblanc, Paul-Marie Lapointe, Jean V. Dufresne, Pierre Maheu.

Shot on location in Montreal, 20 January to 3 February 1964. Premiered at Place des Arts on 8 August 1964 as part of the 5th Montreal Film Festival. Released by Columbia Pictures.

Synopsis: Claude, a young journalist, is at odds with the society in which he lives and like many other French Canadians he cannot decide if he should adjust to a way of life that does not correspond to his ideals, or whether he should try and change it. His girl-friend Barbara is a French-speaking Jewish drama student too preoccupied with the pursuit of her career and life's tangible pleasures to concern herself with social problems. Claude, feeling the need to get away, retires to the north of Quebec to think things out. As he meditates in the isolation of the wilderness, he gradually loses contact with Barbara. With the passing of time their love slowly fades and then dies.

Comments: Groulx's first feature was an important work in the emergence of young québécois filmmakers in the early sixties. Following hard on the heels of *A tout prendre* (q.v. CFF 2), this film is just as personal but it deals with a political and social reality in a more direct fashion. Robert Daudelin wrote in *Second Wave* that "*Le chat dans le sac* is the story of a couple, Claude (French-Canadian) and Barbara (English-Canadian and Jewish), but this couple like the political context of the film, represents primarily a period in the life of the hero: the transition from one Claude to another. *Le chat dans le sac* is merely a long dialogue — between Claude and Barbara, even more between Claude and Claude and, to a lesser degree, between Barbara and Barbara. The whole film hangs on the words: the camera listens. If necessary, the character, speaking off-screen, corrects his own observations, clarifies them or supports them. The film has rather the form of dramatic reportage constantly cut up with parentheses: all the time reality informs the original dramatic thread and the characters in turn clarify reality as they reflect it." Groulx talks of the film as being vague, but this was more a result of what he found around him as opposed to being something he was intentionally looking for. He felt that Quebec at that time was not yet committed and this accounted for the ambiguity.

Notes: Production cost about \$33,000. The film was originally planned as a television work. Considerable use was made of *cinéma-vérité* techniques and much of the dialogue was improvised. The film won several awards, including the Grand Prix of the Festival du cinéma canadien in Montreal for 1964.

References: *Variety* 19 May 1965; *Séquences* 53, avril 1968 p. 29; *Objectif* oct/novembre 1964 p. 58 and mai/juin 1966 p. 11; *Cahiers du cinéma* juillet 1965 p. 56 and février 1967, p. 67; *Filmfacts* 15 August 1967 p. 180; *Jeune cinéma* octobre 1965 p. 9.

Le coup de grâce

1964

105 minutes, bw, French dialogue, 35 mm.

p.c: Sofracima (Paris)/Soquéma (Montréal)
prod: Roger Blais, Gisèle Rebillon
dir/scen: Jean Cayrol, Claude Durand
photog: J.M. Boussaguet
mus. Jean Ferrat
l.p: Danielle Darrieux, Michel Piccoli, Emmanuèle Riva, Olivier Hussenot, Alain Saury, Florence Guerfy, Jean-Jacques Lagarde, Bernard Tiphaine, Yves Létourneau, Jacqueline Laurent.

Shot on location in Bordeaux, France in 1964. World première at the Comédie-Canadienne in Montréal on 24 May 1965.

Synopsis: Twenty years after the war, during the course of which he had betrayed many people working for the Resistance, Bruno returns to the town in which he had spent his youth, hoping to resume a normal existence. Plastic surgery has remodelled his face, he has a new birth certificate, he has forgotten his crimes and wants to live. But some compromising papers could still cause him trouble — he is determined to get them back. He is having an affair with Sophie, the sister of a friend he had betrayed. He establishes links of friendship with a number of different people by joining an amateur dramatics society, and finally meets Ludovic who is in possession of the papers — but tries to blackmail him. Gradually Bruno begins to be found out and eventually he is forced to flee. Taking refuge in the port he is discovered and a man-hunt is set in motion which results in Bruno's death at Ludovic's hands.

Comments: "... this film has obvious affinities with *Muriel* in its untidy family relationships, mysteriously hovering stranger, memories of wartime betrayals, and haunting seaport locations. ... Cayrol's ideas, without Resnais' execution, make a sad, sympathetic, indecisive jumble of a film." — Penelope Houston in *Sight and Sound* Michèle Favreau in *La Presse* called it a strong film, but found it too literary and not a true cinematographic work.

Notes: *Le coup de grâce* was the first film to be made under a co-production agreement signed between France and Canada in October 1963. The film was shot in France and most of the creative people involved were French but two Canadian actors (Yves Létourneau and Jacqueline Laurent) were used and some of the technicians were Canadians. The film won the Prix Jean Vigo.

References: *Cahiers du cinéma* No. 161-162 p. 114; *Sight and Sound* Summer 1965 p. 119; *Le Devoir* 15 mai 1965; *La Presse* 26 mai 1965 and 25 mai 1965.

La deuxième heure

1964

75 minutes, bw, French dialogue, 16mm.

p.c: Les Films Jean Martimbeau
prod/dir/scen/photog: Jean Martimbeau
ed: Jean Martimbeau, Pierre Bernard
l.p: Henri Norbert, Ovíla Légaré, Ernest Guimond, Paul Davis, Arthur Prévost, Guy Provencher, Pierre Choinard, Guy Hoffman, Jacques Lavoie, Georges McLean.

Shot on location in Montreal in 1964. Premiered at Place des Arts in Montreal in 1966.

Synopsis: Léo Durand, a farmer's son, comes to the big city with the idea of making a lot of money. He gets a job at a printers but suddenly learns that he is the beneficiary of a sizeable inheritance. However he has to share this with a Mr. Jean. Léo finds out that Mr. Jean is a drug

addict, so he develops a plan of depriving him of his drugs to force him into his hands. But instead Mr. Jean kills Léo and arranges it so that Léo's younger brother is accused of the crime.

Comments: "What is *La deuxième heure*. It is nothing. Furthermore the film has no importance in the circumstances. The people who made it were all blind and deaf — and they did what they could" — *Objectif*.

Notes: This was pretty much a one-man venture. Martimbeau made one more feature after this, *Danger pour la société* (q.v.), before he disappeared from the Quebec film scene.

References: *Objectif* 36, août 1966 p. 37.

French Without Dressing

1964

73 minutes, eastmancolor/bw, English dialogue, 35mm.

p.c: Ted Lawrence Production

prod. associates: Roger Girard, Eric Fanshaw

dir: Ted Lawrence [Ted Leversuch]

photog: Stan Lupin [Stanley Lipinski]

ed: John Cullin

mus: Jean Doré

sn. rec: E. Green

art dir: Jack Reed

camera assist: Ed Lawrence [Ed Leversuch]

l.p: Sharon Lynn, Laurie Darnell, Amanda Keeler, Laurie Lane, Kathy Quinn, Margot Stevens, Ruby Diamond, Mll. Jaqueline, Jean Chevalier, Alan Stubbings, Roy Revere, Michael Leslie, Ronald Fanshaw.

Shot on location in Toronto in late 1964. Released in Champaign, Illinois on 20 August 1965.

Synopsis: A young man phones a television company and is told about a 'special' set that can show things never believed possible. He is quickly ushered into a special viewing room on his arrival at the company's offices, by a salesman who extols the virtues of this particular new invention. He turns it on and we are immediately transported to Paris where a girl does a strip-tease for us. After it is finished the young man is told that with special licences etc. the set will cost about \$10,000. He is unsure about his decision so they turn the dial and watch similar scenes of nude girls in varying situations. Finally when forced to make his decision he walks 'into' the television, grabs the girl who we have just seen, offers her his coat, steps 'out' of the television with her, and leaves the office.

Comments: There really isn't too much one can say about this film. It has a consciously 'cute' idea that it exploits. It is shot in both black and white and colour, the television scenes being in colour, a reversal of what was then the norm, but apart from this it has no virtues worthy of mention. The strip scenes vary in quality from the self-conscious to the awkward and the attempts at humour are rather quaint and lack any subtlety.

Notes: This was the second Ennis/Leversuch production to be made in Canada, the first being *Have Figure will Travel* (1962). Ennis owned a construction firm in Toronto, and Leversuch had worked in Spain before coming to Canada and getting a job with the CBC. This film was followed by *Room For A Stranger* (q.v.) which received much publicity. The two of them are still involved together in producing films.

Jusqu'au cou

1964

73 minutes, bw, French dialogue, 16mm.

p.c: Association générale des étudiants de l'Université de Montréal

dir: Denis Héroux

scen: Denys Arcand, Denis Héroux, Jean Rivard

photog: Michel Brault, Jean-Claude Labrecque

ed: Pierre Lemelin

mus: Stéphane Venne

sn: Marcel Carrière

sn. ed: Bernard Bordeleau

sn. mix: Joseph Champagne

l.p: Edith de Villers, Raymond Levasseur, Guy Dufresne, Renée Lescop.

Shot on location in Montreal in 1964. Premiered at the Cinéma Château, 11 December 1964. Released by Mondex Films in a 35mm version.

Synopsis: Raymond Cardinal, a student at the University of Montreal, makes friends with Edith, not knowing that she is the mistress of his father, a professor. Edith quickly loses interest in the young man and disappears from his life. However Raymond is determined to find her and his search brings him into contact with her friends, a group of "indépendantistes". He becomes involved with one of Edith's friends, a girl named Renée, for whom he feels a less passionate, but apparently more solid, love.

Comments: "Amateur actors are placed in artificial situations and are allowed to improvise hesitant dialogue." — *Films à l'écran*.

Notes: This was Denis Héroux's second feature after *Seul ou avec d'autres* (q.v. CFF2). It received little commercial release.

References: *Montreal Star* 12 December 1964.

The Luck of Ginger Coffey

1964

100 minutes, bw, English dialogue, 35mm.

p.c: Crawley Films (Canada)/Roth-Kershner Productions (USA)

exec. prod: F.R. Crawley

prod: Leon Roth

dir: Irvin Kershner

scen: Brian Moore, based on his own novel

photog: Manny Wynn

ed: Anthony Gibbs

mus/mus. dir: Bernardo Segall

sn: Stanley Kasper

art dir: Albert Brenner

l.p: Robert Shaw, Mary Ure, Liam Redmond, Tom Harvey, Libby McClintock, Leo Leyden, Powys Thomas, Tom Kneebone, Leslie Yeo, Vern Chapman, Paul Guèvremont, Barry Stewart, Arch McDonnell, Ovilá Légaré, Jacques Godin, Maurice Beaupré, Sydney Brown, Juliette Huot, Paul Hébert, Barney McManus, Clarence Goodhue.

Exteriors shot in Montreal, and interiors in Ottawa-Hull, February-April, 1964. World première at the Baronet Theatre in New York City, 21 September 1964. Canadian première at Place Ville Marie, Montreal on 11 November 1964. Released by Walter Reade-Sterling.

Synopsis: Thirty-nine year old Ginger Coffey, unable to hold a job in his native Ireland, emigrates to Canada with his wife Vera, and their fourteen-year-old daughter Paulie. He is no more successful in Montreal, and Vera, determined to go back to Ireland, saves enough money, for their trip. Ginger spends the money and Vera leaves him taking Paulie with her. But Paulie elects to go back to her father, and to support her he takes two jobs — proofreading at night and delivering laundry by day. Believing that he will be promoted in his newspaper job, Ginger turns down a good offer to become assistant to the laundry boss, but he is fired from the paper. Meanwhile he has persuaded Vera to return home as he cannot control Paulie. Out of work and discouraged, he gets drunk and is arrested on a minor charge of indecent exposure. The magistrate dismisses the case and outside the court Vera is waiting for him.

Comments: Independently produced, *The Luck of Ginger Coffey* was perhaps the first Canadian feature that approached that elusive phenomenon — success south of the border. The American critics in general wrote favourable reviews, praising the performances of Robert Shaw and Mary Ure in particular, and the naturalness of the production, especially the location shooting. Elizabeth Sussex in *Sight and Sound* commented that "Kershner is uncompromising; he approaches the subject on a single, sombre key at the cost, one feels, of almost everything that would make it acceptable to an audience out for entertainment." However Stanley Kauffmann in *The New Republic* wrote that "Ginger Coffey is not a small contemporary hero of fate or circumstance but an essentially dull man who does not justify all the attention that this carefully made film pays him." Kauffmann is unnecessarily harsh for the film is a gentle yet realistic look at a man and the dilemma he finds himself in. There is nothing of the tourist in Kershner, indeed he has taught our directors a lesson in careful observation. Planting his film in a recognizable Canadian reality, it strikes one as a film made with great care towards detail and towards character. Consequently one sees few of the weaknesses that mar English-Canadian productions.

Notes: Production cost about \$500,000. The producer Leon Roth was a former publicist for United Artists in New York, and vice-president in charge of advertising for Mirisch Brothers, who wanted to get into the creative side of the film business. With Irvin Kershner he formed Roth/Kershner Productions and brought 'Budge' Crawley into the

financing. Some financing came from Walter Reade Jr., owner of a chain of theatres and backer of low-budget quality films. *Ginger Coffey* was Kershner's breakthrough film and he has since gone on to make films such as *Loving*, *The Flim-Flam Man*, *Up the Sandbox* and *Spys*. With two British actors, an American director and producer, the film is not really 'Canadian' in the truest sense. It was awarded best feature film at the 17th Canadian Film Awards.

References: *Variety* 23 September 1964 p.6; *Monthly Film Bulletin* July 1965 p.105; *Sight and Sound* Summer 1965 p.149; *Film Quarterly* Winter 1964-65 p.57; *Films and Filming* August 1965 p.31 and July 1965 p.39; *Filmfacts* 27 November 1964 p.274; *Films In Review* December 1964 p.622.



Lydia

1964

85 minutes, colour, English dialogue, 35mm.

p.c: Libra Film Productions

prod: Julius Rascheff

dir: Diederik d'Ailly

scen: Julius Rascheff, Burton Krancer, Diederik d'Ailly based on the book "Our Lady the Siren" by Stratis Myrivilis

photog: Julius Rascheff

mus: André Hajon

l.p: Gordon Pinsent, Anna Hagan [Maggie Smith], Benentino Costa, Malena Anousaki.

Shot on location in Greece in the summer of 1964. World première at the Film and Arts Theatre of the British Council Cinema, London in December 1964. Première in Canada on CTV, 28 December 1966. No theatrical release in Canada.

Synopsis: A fatally ill American comes to Greece in search of spiritual succour. At first Thomas cannot understand the great store that the Greeks put on local legends and myths. He is brought into contact with Lydia, an American girl, through a local boy who regards Lydia as his own personal siren. As he comes to understand the magic timelessness of the land his individual burden is lifted. Thomas and Lydia become lovers. Lydia prepares to go away with him, but not wishing to bring the pain of his death into her life he leaves alone.

Comments: The film seems to have suffered from a leisurely pace, naive dialogue and postcard views of the Greek islands. Tony Reif in *Take One* panned the film: "The pace is excessively slow. There is no character development. The dialogue is unspeakable. The "eternal land" theme is treated without freshness. And the static, lifeless direction does nothing to help." *Variety* had a similar reaction but found "it has tenderness and puts over the timelessness and unimportance of material things which are a feature of Greece."

Notes: Production cost \$230,000. It was Libra Films' second production and their first feature. Unable to get money from Canada, this Toronto company got supplementary backing from European businessmen, although Rascheff and his wife put up almost all of the money themselves. Diederik d'Ailly, a former Dutchman, had been a studio director for CBC-TV news. The film had art house showings in London and Paris but theatrical release was deemed unprofitable in Canada so it was sold to CTV. *Lydia* was shown at the Festival of Canadian Cinema as part of the Montreal International Film Festival in 1966.

References: *Variety* 23 December 1964 p.7; *Take One* Vol. 1 No. 1 p.25; *Films and Filming* March 1965 p.30; *Toronto Telegram* 23 December 1966; *Toronto Star* 19 December 1966; *Globe and Mail* 27 August 1964 and 6 November 1965; *Montreal Star* 1 August 1966; *Montreal Gazette* 28 December 1964, 15 July 1966 and 2 August 1966; *La Presse* 1 août 1966; *Ottawa Journal* 19 December 1964.



Manette ou la folle et les dieux de carton

1964

86 minutes, bw, French dialogue, 16mm.

p.c: Camil Adam Production

dir/scen/ed/sn. ed: Camil Adam

photog: Camil Adam, Guy Desbiens

mus: Les Baronnets, Jocelyne Pascal

l.p: Mariette Lévesque, Léo Ilial, Jen Roger, Yvan Canuel, Michel Mailhot, Denis André, André "Toulouse" Leblanc, Jean-Louis Paris.

Shot on location in and around Montreal, April to October 1964. Première at the Cinéma Elysée in Montreal on 29 December 1967. Released by Prima Films.

Synopsis: Manette meets Assam, a yoga teacher, and falls madly in love with him. However one night he telephones her to tell her that he no longer loves her. Extremely upset by this turn of events she reflects on all her former lovers: Yvan, a mathematics student; her psychiatrist who made advances when she was only 17; Eric, a painter, who leaves her after getting her pregnant. Finally she remembers her life of prostitution and the innumerable men who lead her towards a slow moral and psychic degradation, while she tries desperately to hang on and be loved by each of them. Then, no longer believing in human love, she discovers the supreme serenity of divine love. At this level of thought she feels liberated from human actions which begin to lose their importance. In becoming Assam's lover she has reached happiness. But with the phone call she realizes that it was just another 'game' that she has been playing with herself. At the end we find her on the side of a road in the country trying to be affectionate with her child.

Comments: Adam described his first feature as being about the unhappiest girl in the world. It is obviously a bleak film, and by the film's end we have Manette reduced to making contact on the most basic, primitive level, by offering her child her animal warmth. *Manette* is an approach to the idea of achieving true spirituality, true knowledge of one's self. Society is shown to be bankrupt in a spiritual sense and people prove to be selfish and cruel. Even the temporary respite provided by her affair with Assam is a hollow one. The path to self-knowledge seems to be a return to one's primitive self, in other words a rejection of what society has done to us. The climax of the film is therefore also its most important moment. Alone and abandoned Manette achieves ecstasy through total communion with the universe. *Cahiers du cinéma* points out the obvious biblical references but the film had differing responses. Michèle Favreau in *La Presse* felt that there was a "tragic inadequacy in the character of Manette. The entire film starts off from a banal and adolescent love affair which at no time justifies the violence of the climax."

Notes: Production cost less than \$30,000. The film was based on true incidents recounted to Adam by a waitress he met in a restaurant in the Laurentians. Starting from her story Adam made extensive notes before writing the script in 1963. About \$10,000 of the money that went towards the film was Adam's own, and although he had no problem finding a distributor he couldn't get enough money to pay his debts. *Manette* was to have been shown at the Elysée in August 1965 but it was held up for over two years because of the enormous success of *Un homme et une femme*, which played this cinema. The woman whose story the film is based on plays a small role in the film. Adam had won an award for his earlier short *Au plus petit entre nous* at the Montreal Film Festival, a film about the "unhappiest man in the world."

References: *Cahiers du cinéma* 190, mai 1967 p. 10; *La Presse* 6 janvier 1968; *Le Devoir* 6 janvier 1968; *Le petit journal* 20 janvier 1968; *Dimanche-matin* 31 décembre 1967; *Magazine Maclean* janvier 1967; *Photo-journal* 17-24 janvier 1968.



Le misanthrope

1964

95 minutes, bw, French dialogue, 16mm.

p.c: Onyx Films/Les Productions Guy Provost for l'Office du film du Québec, sponsored by the Department of Education

dir: Louis-Georges Carrier

scen: Raymond Boucher from the play by Molière

photog: Bernard Gosselin

ed/sn. ed: Werner Nold

sn/sn. mix: Michel Belaieff

l.p: Guy Provost, Andrée Lachapelle, Guy Hoffman, Albert Millaire, Denise Provost, Victor Désy, Gaétan Labrèche, Edmond Grignon, Jacques Kanto, Elisabeth Le Sieur.

Shot in 1964. Première at the Pavillon Pollack in Quebec City on 24 January 1966. Released non-theatrically by l'Office du film du Québec.

Synopsis: Modern staging of Molière's play, a comedy of manners set in Louis XIV's era.

Comments: "The film stays close to the text in order to show the literary aspect of the work. The actors don't act — it's the camera that acts with them by using different framings. In this way, the film finds a

homogeneity and a style that never wavers; on the other hand it acquires a rigidity that the theatre only finds in academic textbooks." — (source unknown)

Notes: It was the first time that a classic piece of French theatre had been transferred completely to the screen in North America.

The Naked Flame

1963-64

88 minutes, colour, English dialogue, 35mm.

p.c: Corona Production Company, Ltd. of Canada

prod/dir: Lawrence Matanski

assoc. prod: Anthony W. Mokry

scen: Al Everett Dennis

photog: Paul Ivano

ed: Monty Pearce

mus: Bernie K. Lewis

sn. rec: Spectra Sound, Inc.

sn. ed: Jack Kirschner

art dir: Meredith Evans

l.p: Dennis O'Keefe, Kasey Rogers, Al Ruscio, Linda Bennett, Barton Heyman, Mort Van Ostrand, Colin Hamilton, John Bruce, Art Mears, Bruce McInnes, Bob Howay, Robert Gibb.

Shot on location in and around Banff and Calgary, Alberta, October and November 1963. Shown once in Edmonton at the Sahara Theatre in the spring of 1964. No record of any other theatrical release in Canada. Released in the United States by Headliner.

Synopsis: Cathy Severin, a young Doukhabor woman living in the small village of Little Creek, has fallen in love with Bob McCauley, son of the manager of the local mine. However there are complications. Cathy has been promised through Doukhabor custom to marry Walter Sorkin, a malicious man who is also active in the Freedomite movement, the militant group of the Doukhabor's. Sorkin also has a strong hold over Bob's father because of an accident that happened years ago, and he is determined to use this connection to destroy Cathy and Bob's relationship. Sorkin forces Mr. McCauley to confront the two lovers, but this almost ends in Cathy's death. The owners of Dominion Mining get nervous at this incident and send a lawyer, Harold Ashley, to Little Creek to keep an eye on things. Ashley was once in love with Elena, another Doukhabor girl in the same town, but their relationship broke up when Ashley sent her brother Frank to prison. Events reach a crisis when Sorkin decides to take matters into his own hands. He burns down McCauley's house, and then rapes and murders Cathy. Right after this Sorkin is anonymously killed. Bob is suspected of murder and Ashley volunteers to defend him. All the evidence points in his direction but when the jury pronounces him guilty, a shot rings out in the courtroom. It is Bob's father and he finally confesses his guilt. Meanwhile Elena's brother Frank returns from prison to tell her that he lied to her and Ashley was right to send him to prison. Finally the two lovers are reunited.

Comments: There is very little to say about this rather mediocre and uninspired film. Set against the backdrop of the Rockies, the scenery is often the only justification for many of the scenes. The film seems constricted by its complex plot, where everything is spelt out and nothing is understated or suggested. But essentially the production lacks any kind of flair or inspiration, and the embarrassment of scene after scene points towards a weak structure and poor filmic sense. The acting is generally adequate although there are noticeable lapses, and one's patience and credibility is tested through standard stock situations. Even the background of setting the film in a Doukhabor community is handled awkwardly and dishonestly. Famed instances of Doukhabor women stripping as a form of protest are used here as no more than a form of titillation and voyeurism, when beautiful young girls bare their breasts. If one senses what could have been done with the idea it is a useless game, for the film is ultimately as hollow as its roundabout plot.

Notes: This was an entirely Edmonton-financed production, involving five American actors and twenty-one Canadians, although all the material was processed in Hollywood. It was budgeted at about \$600,000 and filming began in late October in Banff. Universal-International had first option on the films distribution but there is no record of a theatrical release beyond the one showing in Edmonton. Paul Ivano was an internationally known cinematographer, working in his day with Valentino, and directors like von Stroheim and von Sternberg. This was also Matanski's second feature film, the other being *Wings of Chance* (q.v. CFF2)

References: *Edmonton Journal* 1 November 1963; *Calgary Herald* 28 November and 2 December 1963.

Nobody Waved Good-bye

1963-64

(Départ sans adieux)

80 minutes, bw, English dialogue, 16mm.

p.c: National Film Board of Canada

exec. prod: Tom Daly

prod: Roman Kroitor, Don Owen

dir/scen: Don Owen

photog: John Spotton

ed: Donald Ginsberg, John Spotton

mus: Eldon Rathburn

sn: Ron Alexander

l.p: Peter Kastner, Julie Biggs, Claude Roe, Charmion King, Toby Tarnow, Ron Taylor, Robert Hill, Jack Beer, John Sullivan, Lynne Gorman, Yvor Barrie, Sharon Bonin, Norman Ettinger, John Vernon.

Shot on location in Toronto, 21 August to 14 December 1963. Released by Cinema V.

Synopsis: Peter is a rebellious eighteen year old in his final year of high school. In and out of trouble, his parents and girl-friend Julie worry about what will become of him. He comes from a prosperous middle-class family in Toronto but finds himself at odds with his parents' values. After a fight with his mother, Peter leaves home and gets a job as a car-park attendant, making extra money by cheating the customers. Upon learning that he has failed part of his examinations, his parents offer to pay for extra tuition but lay down conditions that he will not accept. Julie leaves home, and Peter, short of money, asks his father for a loan which is refused. In a rage, Peter steals money and a car, and drives off with Julie. Realising what he has done she demands that he go back. When he refuses, she discloses that she is pregnant and insists that he stop and let her out. Peter drives on alone.

Comments: This is a key film in the development of English-Canadian features. Canadian critics were very hard on it, Frank Moriss in the *Globe and Mail* described it as "a sad, dreary, ineffectual but sometimes moving little film. . .". However the New York critics almost universally praised it, their reaction getting the film a re-release in Toronto where financially it did much better. Peter Harcourt commented that "although a fiction film with invented plot and characters, the actuality techniques are so persuasively handled that everything looks as if it had been caught *sur le vif*. In spite of some narrative weaknesses that I felt in the final third of the film, the dialogue and gestures are so realistically, so spontaneously evoked and are so convincingly — for me, so familiarly — Canadian, that it seems that *Nobody Waved Goodbye* succeeds in doing what Sidney Furie tried to do . . . with *A Dangerous Age*, and even in its improvisational techniques, what John Cassavetes only partially brought off in *Shadows*." Owen is concerned with creating a spontaneous, natural work but one that is structured and shaped at the same time. Godard and Truffaut were emulated but Owen managed to absorb the influences while remaining faithful to *his* material. His own assessment is frank: "The film tries to get at something in North American life, and get at it with a certain honesty. There are mistakes in it. It was made in a rush and it gets talky in places. It needs a little more control — possibly a compromise between improvisation and written dialogue," Raymond Durnat observes wryly that the film's "notion of fullness (the independent but law-abiding young couple) is so 'safe' that little interesting challenge is possible, so though the film is sensitive, it's a bit glib and even, in the end, a bit empty itself . . ."

Notes: Originally slated to be a half-hour documentary called *First Offense*, Owen just kept on shooting film until he ended up with a feature-length, \$75,000 film shot in five weeks (spread out over a year). Shot for Unit B of the Film Board, it was uncertain as to how to handle this 'surprise' feature. Consequently they opened it in Montreal with little advanced publicity and it died. The critical reaction in the States got it a re-release. It won the CIDALC award in Mannheim, Germany, the Flaherty Award, and the British Academy award for best feature length documentary. It has also been shown at film festivals in New York, London, Montreal and Vancouver.

References: *Variety* 19 August 1964 p.6; *Filmfacts* 9 July 1965 p.128; *Monthly Film Bulletin* February 1966 p.17; *Films and Filming* March 1967 p.28; *Séquences* octobre 1967 p.27; *Cahiers du cinéma* juin 1966 p.76; *Sight and Sound* Winter 1964/65 p.23; *Cinema Canada* no. 8 p.31.



Nobody Waved Good-bye



The Ernie Game

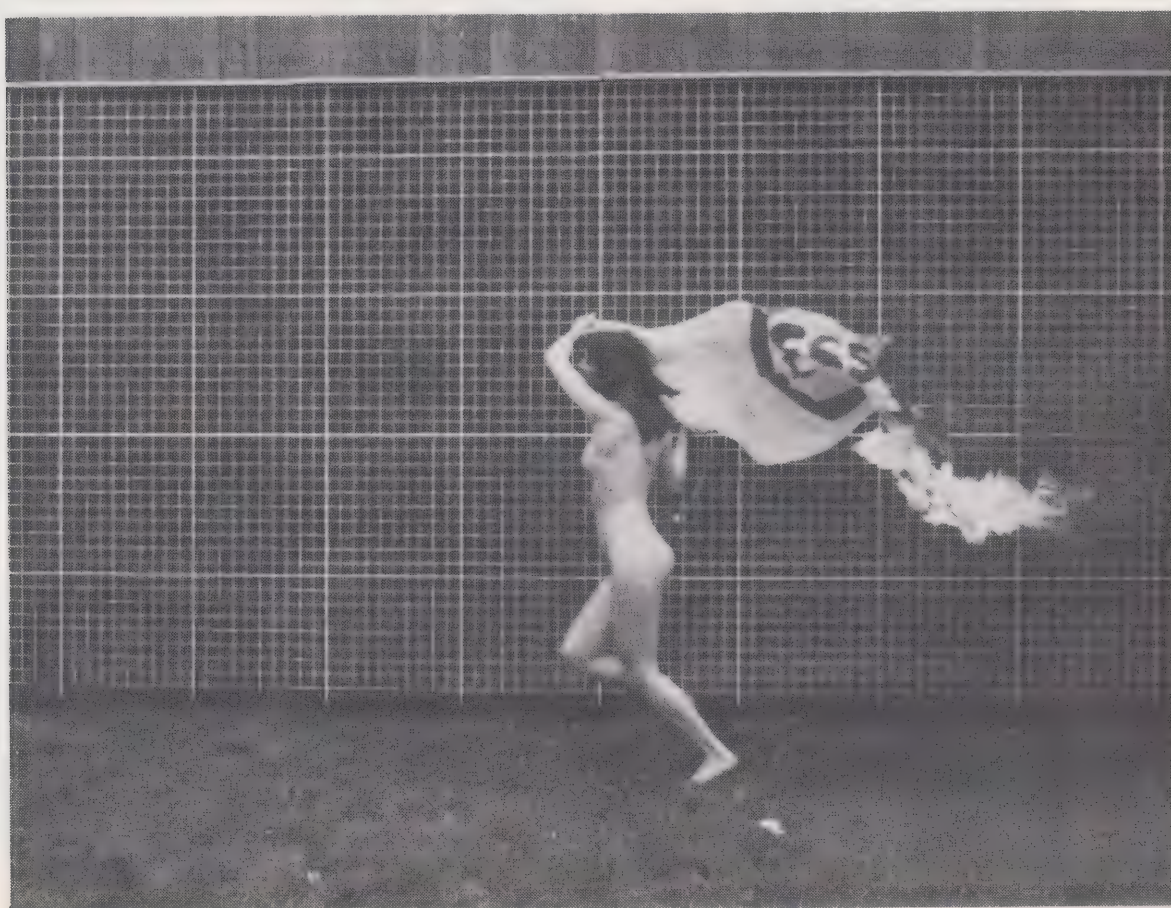
Le chat dans le sac



Ou êtes vous donc?



Entre tu et vous



Sweet Substitute

(Caressed)

1964

83 minutes, bw, English dialogue, 16mm.

p.c: Larry Kent Production

prod/dir/scen: Larry Kent

photog: Richard Bellamy

ed: Shelah Reljic

mus: Jack Dale

sn: Robin Spurgin, assisted by Donald Gardiner

l.p: Robert Howay, Angela Gann, Carol Pastinsky, Lanny Beckman, Robert Silverman, Mitzi Hurd, Don Gardiner, Bill Hartley, Larry Kent, Virginia Dunseith, Barbara Dalquist, Pat Wilson, Sharon Buncz, Robin Spurgin, Joan Eastzeld, Art Grinkie, Frank Robinson, Niki Lipman, musicians: Alvin Jones, Sim Thomson, Jim Thomas, Norv Garrad, Wolf Mantz.

Shot on location in Vancouver in the summer of 1964. Première at the University of British Columbia in October 1964. Released by Joseph Brenner Associates.

Synopsis: Tom, in his last year of high school, intends to go to university on a scholarship in order to escape from his lower middle-class background. But he is tormented by sexual longings which he and his friends are on the threshold of yielding to by threatening to go with prostitutes. Tom gets involved with Elaine, a voluptuous girl who brazenly announces her intention to hold out for a wedding ring. Meanwhile Tom has met Kathy, a girl who is far less glamorous than Elaine — and the two of them help each other out in their studies. Obsessed with sexual longing, and rebuffed by Elaine, Tom seeks out a prostitute, but at the last moment deserts her in disgust. Finally he and Kathy make love, she becoming pregnant as a result. His first reaction is to marry her and give up his career but he decides against it, opts for the scholarship and gets engaged to Elaine.

Comments: Kent's second feature examined a milieu and attitudes familiar to those who had seen his earlier *The Bitter Ash* (q.v. CFF 2), although it was conceived after seeing *Nobody Waved Good-bye* (q.v.). Interestingly enough it suffered much the same fate at the critic's hands as did Owen's film. Canadian critics were quite harsh on the film, but their counterparts in the States were far more sympathetic. Bosley Crowther in the *New York Times* wrote that "even with some serious shortcomings, Mr. Kent's graphic grasp of adolescent urgency is a firm creative step forward..." Most people stressed the visual quality of the film which managed to transcend a dialogue that was felt by many to be weak and clichéd. But it was a strong commercial success for Kent, and along with the encouragement he received from the critics, he must have felt that he had 'arrived'. Of all his films he thinks that it holds up the best, especially in view of the whole nostalgia craze, and the great popularity of *American Graffiti*.

Notes: Production cost about \$15,000. The technicians and actors, mainly UBC students, all worked for no salary. Kent used a semi-improvised technique for his screenplay. Starting from a strong script he got his young actors to improvise into a tape recorder, and then chose the best of their dialogue for his script. It received a special citation at the Canadian Film Awards for 1965, special jury mention at the Montreal Film Festival in 1965, and it was shown at the New York and London Film Festivals in 1965, a quite considerable achievement. It was released in the States as *Caressed*.

References: *Variety* 11 November 1964 p.6; *Film* No. 44 p.15; *Objectif* avril/mai 1965 p.18 and nov/décembre 1966 p.17; *New York Times* 16 September 1965 p.54; *Montreal Star* 26 December 1964 and 10 August 1965; *Toronto Telegram* 16 September 1965; *Canadian Magazine* 6 August 1966; *Macleans* 23 January 1965.

La terre à boire

1964

72 minutes, bw, French dialogue, 35mm.

p.c: Les Films du Nouveau Québec

prod: Jacques Lasnier

dir: Jean-Paul Bernier

scen: Patrick Straram

photog: Guy-Laval Fortier

mus: Stéphane Venne

l.p: Geneviève Bujold, Pauline Julien, Patricia Nolin, Gilles Pelletier, Patrick Straram.

Shot on location in Montreal, June and into the late summer of 1964. Première in Montreal in October 1964. Released by Empire Films.

Synopsis: Barbara is a student at the School of Fine Arts, and the daughter of a famous actor to whom she is greatly attached. However she doesn't know how to use the opportunities offered by her father, and his frequent absences allow her an enormous amount of freedom. During one of his trips she falls in love with Patrick who is an interviewer with Radio-Canada. Patrick however is involved with a singer Diane, and further becomes enmeshed with Barbara's best friend as well. Diane attempts to retain Patrick's love and ends up by provoking a mortal accident rather than give him up.

Comments: Bernier describes his film as being an exploration of the three ways women can love — innocently like a student, possessively and enviously. Despite his intentions the film was universally deplored by the French Canadian critics. Alain Pontaut called it a "horribly pretentious film... reminiscent of Pirandello's play divided in two: three characters in search of an author." he went on to add that "La terre à boire is not revolutionary, it is sadly and laboriously petit-bourgeois. It is not intellectual, it is conceited, exhibitionist and feeble. It is not universal, it is without any interest. It is not erotic, it is unhealthy, without refinement and without substance."

Notes: Production cost \$60,000. The film was to have been première at the Cinéma Parisien on 1 October 1964 but the Quebec Censor Board banned the film leaving 1700 guests waiting in vain for the picture to start. They called it the "avant-garde of the avant-garde of international cinema." After the offending scenes were removed the film had a very short commercial run. Bujold described the whole thing as "the kind of experience you have to go through to be sure you'll never do it again."

References: *Dimanche Matin* 11 octobre 1964; *La Patrie* 8-14 octobre 1964; *La Presse Libre* 12 octobre 1964; *L'Action* 16 octobre 1964; *Métro Express* 19 octobre 1964; *Le Soleil* 10 octobre 1964.

Trouble-fête

1963-64

87 minutes, bw, French dialogue, 35mm.

p.c: Coopératio

prod: Roger Blais

dir: Pierre Patry

scen: Jean-Claude Lord, Pierre Patry

photog: Jean Roy, Michel Thomas-d'Hoste, Jean-Claude Labrecque, Guy-Laval Fortier, Benoît Jobin

ed: Lucien Marleau

mus: Claude Léveillé

sn: Joseph Champagne, André Houlier, Yvon Bertrand, Claude Pelletier, Dave Howells

sn. ed: Pierre Bernier, Jean-Pierre Joutel

sn. mix: Pierrette Chartier

assist. dir: Jean-Claude Lord

art dir: Denis Boucher, Guy Monarque, Denis André

l.p: Lucien Hamelin, Louise Rémy, Percy Rodriguez, Yves Létourneau, Gilberte Chénier, Yves Massicotte, Jean Duceppe, Roland Chenail, Lucie Poitras, Camille Ducharme, Roland France, Henri Tremblay, Jean-Paul Brodeur, Yves Corbeil.

Produced on location and in studios in Montreal, June 1963 on into 1964. Première at the Saint-Denis Theatre, Montreal on 20 March 1964. Released by France Film.

Synopsis: Lucien Charette, a student in a Montreal *Collège classique*, is in conflict with all the accepted authority in his environment, particularly with the priests, his professors. He wants to attend a theatre group, listen to jazz and organize a co-educational film society at the college but his every move is interpreted as blasphemy or an affront. Even his love for a young girl, Lise, provokes a scene of jealousy. His rival encourages disaffection among fellow students against Lucien and they blame him for having involved them in his actions. When his mother dies, his father accuses him of being responsible for her death. At school, he is accused of cheating and expelled. On his way to meet Lise he is involved in the accidental death of a homosexual for which he holds himself responsible. Seized by panic, Lucien rushes to Lise and returns with her to the scene of the accident. He makes a final plea which goes unheeded by the crowd of onlookers.

Comments: "A film which takes a hard look at the French-Canadian reality, and more precisely the world of the young Montrealer. It's not a documentary, but true fiction, committed and expressive." — Alain Pon-

taut in *La Presse*. Wendy Michener in *Maclean's* wrote that "Patry may not have made a masterpiece but he has reflected his slice of society with a realism that strikes home again and again." For the authors of the screenplay, Lucien was very much a type of self-portrait. He was not just against authority, but opposed everything that appeared to be a compromise. In fact he epitomised a generation of young people who reacted in despair against all types of apathy. This was the first feature of Coopératio, who over the next few years were to produce a respectable number of films.

Notes: Production began June 1963 on the basis of a script originally submitted in April 1963. The cooperative method of mounting the production was original and was designed to overcome the problem of raising financing for feature film production. A "co-operative" was established by Pierre Patry, Roger Blais, Jean-Claude Lord and others; \$2,000 was raised in cash and another \$120,000 on credit in the form of equipment, film stock, materials and processing. Everyone who worked on the film was to be paid the recognized salary scale but on credit against the film's future profits. In addition, everyone was offered 100% participation in the profits which, in effect, would double the original salary. Payments were to be made on the basis of 25% of salary or of the loan for materials, each time the film earned 25% of its total production cost. Shown at Cannes in 1964.

References: *Objectif* août 1964 p.36; *Variety* 20 May 1964; *Vie des arts* printemps 1964; *Maclean's* 18 April 1964; *Le magazine Maclean's* février 1964; *La Presse* 18 janvier 1964 and 21 mars 1964.

1965

Caïn

1964-65

75 minutes, bw, French dialogue, 35mm.

p.c: Coopératio
prod: Jean Roy, Pierre Patry
dir: Pierre Patry
scen: Jacques Proulx, from an unpublished book "Les marcheurs de la nuit" by Réal Giguère
photog: Jean Roy
ed: Lucien Marleau
mus: Jean Cousineau
sn: Yvon Bertrand
sn. ed: Bernard Bordeleau
sn. mix: Yordan Nicolov
assistant to the director: Jean-Claude Lord
l.p: Réal Giguère, Ginette Letondal, Yves Létourneau, Gabbi Sylvain, Yvon Dufour, Ronald France, Rose-Rey Duzil, Gaétane Létourneau, Teddy Burns-Goulet.

Shot on location in Montreal and Ottawa, 9 November to 12 December 1964. Première at the Cinéma Saint-Denis in Montreal on 2 April 1965. Released by France Film.

Synopsis: Jean, jealous of his brother Luc's happiness, seduces his wife. The two of them run away together but she is killed in a highway accident. Luc takes his revenge by devising an elaborate plot. He brings his wife back to life again in the person of Olga, a prostitute whose services he has bought. Incognito, he confronts her with his brother, knowing that the physical resemblance between the two women will provoke the nightmarish past and rekindle a new passion. His plan works, the passion becomes love, and Jean marries Olga. As a wedding present, Luc reveals his identity and unmasks Olga as a prostitute, whom he dismisses after paying her. The two brothers remain, face to face.

Comments: The critic for *Objectif*, Gilles Sainte-Marie found the film disappointing, especially after *Trouble-fête* (q.v.). He remarked on the poor sound and the fact that the quality of the image varies. After the professionalism of the earlier film *Caïn* looked as if it had been made by amateurs. He goes on: "The subject never really comes alive: we have a series of facts which are joined together without any interior necessity. There is a skeleton but no flesh, no true characters. There are several peripatetic dramatic situations which are made to clash since it's

necessary that the action goes somewhere. The impression of seeing puppets, instead of psychologically motivated characters, is accentuated by an abuse of cinematic clichés... A tragic film, *Caïn* is a cold film — conventional, without passion, at least without effectively expressed passion... New, rich ideas are severely lacking in *Caïn*."

Notes: Production cost about \$40,000.

References: *Objectif* avril/mai 1965 p.20 and août/sept. 1965 p.41; *L'Action* 14 mai 1965; *Nouvelles Illustres* 27 mars 1965.

Carnaval en chute libre

1965

80 minutes, bw, English dialogue, 16mm.

p.c: Ciné-Sag
dir/scen/ed: Guy Bouchard
photog: Gaston Grosjean, Claude Bérubé
mus: Jean-Eudes Vaillancourt
l.p: Nicole Blackburn, Norman Truchon, Guy Tremblay, Margot Rogers, Nicole Duperré, Fernand Desmeules, Michèle Lafrance, Christiane Bouchard.

Shot on location in the Saguenay — Lac-Saint-Jean region in [1965]
 Première in Chicoutimi and Jonquière on 22 October [1966]
 Released by France Film.

Synopsis: Nicole, who has been separated from her husband Bertrand for a year, goes to visit Lili, one of her friends. It is the time of the year for the Mardi-Gras at the Carnaval-Souvenir in Chicoutimi. One evening Bertrand runs into Nicole and asks her to spend the night with him, the two of them agreeing to meet at midnight. However during the evening Nicole is introduced to Pierre, one of Lili's friends. Realizing that Bertrand is following her, Nicole skips the hour of the rendezvous. Meanwhile she has to contend with the advances Pierre is making towards her, and eventually she makes her way to her husband's house where she finds him with another woman. To get revenge for this insult, she decides to return and find Pierre, but Lili has gotten there first.

Comments: This is a simple moralistic tale which dabbles in the perfidiousness of the male and is loosely based on that old adage "A bird in the hand is worth two in the bush." Michèle Favreau termed it not a bad B-grade film except that it gave a false and naive representation of the Quebec milieu, while imitating cinematic clichés in a very simple way. She went on to add that "*Carnaval* remains a provincial film... and an amateur film."

Notes: Production cost about \$20,000. Shooting stretched out over 5½ months. Ciné-Sag was set up in a similar manner to Coopératio, in that the people who worked on the film invested their talents in the production against future returns from the film. This spread out the risks and enabled the film to be made quite cheaply (see also *Trouble-fête* for more details). With the help of thirty young professionals the company was formed. Ciné-Sag announced other projects but nothing came of these.

References: *La Presse* 11 février 1967; *Maclean's* 9 avril 1966.

La corde au cou

1964-65

110 minutes, bw, French dialogue, 35mm.

p.c: Coopératio
prod/dir: Pierre Patry
scen: Claude Jasmin, from his novel
photog: Jean Roy
ed: Lucien Marleau
mus: François Cousineau
sn: Yvon Bertrand
sn. ed: Jean-Pierre Joutel
sn. mix: Michel Belaieff
assist. to the dir: Jean-Claude Lord
l.p: Andrée Boucher, Guy Godin, Henri Norbert, Jean Duceppe, Andrée Lachapelle, Gilbert Chénier, Ernest Guimond, Richard Martin, Jacques Auger, Tania Fédor, Denise Pelletier, Gabbi Sylvain, Rolland D'Amour, Henry Deyglun, Camille Ducharme, Ronald France, Gaétan Labrèche, Guy L'Ecuyer, Louis Millette, Lucie Mitchell, Gilles Normand, Jean-Louis Paris, Monique Sirois.

Shot on location in St. Adele and St. Benoit du Lac, September and October 1964. Première at the Cinéma Saint-Denis in Montreal on 5 November 1965. Released by France Film.

Synopsis: Léo Longpré, victim of an unhappy childhood and a reform school, is involved with Suzanne, a young working girl and occasional model. She is tired of his failures and begins to cheat on him with a financier playboy. Léo surprises her at a party and drowns her in the millionaire's pool in front of all the guests. He flees to the north, aiming for a farm owned by Ubald, who was the only human being to have shown him any tenderness and affection. After a number of incidents, he is taken in by Achille who demands a ransom and hides Léo for a couple of days. But policemen descend upon him, forcing Léo to try and make it to Ubald's. Arriving at his farm he finds out that Ubald had denounced him to the police. Alone in the farmhouse attic Léo watches the police as they gather outside.

Comments: This was Patry's and Coopération's third feature film — Patry in fact wanted to make *La corde au cou* before *Trouble-fête* (q.v.). Alain Pontaut in *Le Devoir* described it as "a romantic adventure, lacking maturity, about a thirty year old who resembles a québécois caricature of Jean Gabin from *Quai des brumes* or *Le jour se lève*. The critic for the *Montreal Star* wrote that "the real people encountered by Léo, the farmers and day laborers, the girls and the villagers, are marvelously well realized in every way and the photography is excellent throughout... Long is the operative word though, for the film is stretched well beyond its effective length. What might have been a fairly gripping suspense film becomes, finally, an interminably drawn-out montage of Léo's struggles with rocks, bushes, pursuers and nightmares."

References: *Objectif* avril/mai 1965 p.25 and août 1966 p.28; *Le Devoir* 8 novembre 1965 and 9 novembre 1965; *Montreal Star* 6 November 1965.



da Vida

1965

75 minutes, bw, English dialogue, 16mm.

prod/dir/photog/ed: Dan Singer
technical adviser: Jim Salt
l.p: Peter Montgomery

Shot in a garage in Edmonton in the summer of 1965. No theatrical release.

Synopsis: This is the story of Michael da Vida who decided he was going to make the definitive documentary film. The film starts with him as an old man, sitting in front of a giant script surrounded by hundreds of cans of film. Confused by all this material, he can't remember some of the things he has shot or why he shot them. As he begins to look at the footage he reflects on his life, on how for example he destroyed an affair he was having with a woman by filming it, instead of living it.

Notes: Dan Singer had already made a short film *The Beginning* before he and Jim Salt decided to make a feature film. Singer was only eighteen at the time and was studying at Simon Fraser University. Singer met Salt while he was home for the summer, and together with Peter Montgomery, who was attached to the drama department of the University of Alberta, they began to film. The original idea for the project came from Salt, who had filmmaking experience and acted as Singer's adviser all through the film. Loosely inspired by Beckett's play *Krapp's Last Tape*, the film was shot at night in Singer's garage under the working title *The Document of Michael da Vida*. He initially invested \$800 in the production but estimates that he ended up spending about another \$2,000 on top of that figure. The film was shot at night because they got the use of CBC equipment which they then returned each morning. The film was edited in the fall when Singer returned to school, in a basement underneath the Theatre Department, which was eventually to turn into Simon Fraser's film department. The film was shown "a couple of times" in its original length but then someone suggested they cut it to television length and pursue those possibilities. Singer cut it to about 50 minutes (the length at which it exists now) and CBC in Vancouver showed the first 20 minutes one night. Singer eventually had an ulcer from the entire experience, but said that what he learnt was invaluable — he went straight to the CBC after this at the age of twenty. There is a possibility that if Singer can get his hands on the negative material he will restore *da Vida* to its original length.



Le festin des morts

(Mission of Fear)

1964-65

79 minutes, bw, French dialogue, 35mm.

p.c: Office national du film du Canada
prod: André Belleau

dir/ed: Fernand Dansereau

scen: Alec Pelletier

photog: Georges Dufaux

mus: Maurice Blackburn

sn: Marcel Carrière

sn. ed: Pierre Bernier

sn. mix: Ron Alexander, Roger Lamoureux

art dir: Claude Sabourin

costumes: François Barbeau

narration: Hubert Loiselle

l.p: Alain Cuny, Jean-Guy Sabourin, Jacques Godin, Jean-Louis Millette, Albert Millaire, Yves Létourneau, Monique Mercure, Maurice Tremblay, Jacques Kasma, François Guillier, Ginette Letondal, Janine Sutto, Jean Perraud.

Shot on location on the Mascouche River near Terrebonne, Quebec, August 1964 into the winter of 1964. Avant-première at the Cinéma Place Ville-Marie in Montreal on 21 May 1965. Première on Radio-Canada on 30 May 1965. Released by the National Film Board.

Synopsis: In 1638 the Hurons were a decimated tribe, numbed by the cold and harrassed by the Iroquois, and racked with diseases that they could not cure. A small Jesuit missionary post learns that the great council of the Hurons has ordered their deaths. In the night that precedes their eventual martyrdom, a young Jesuit priest has the first contact with the Indians. The Hurons doubt their own god but cannot understand why the missionaries' god could let them suffer so much. The Jesuits, isolated from their native France, find it difficult at times to maintain their own faith. Between stages of doubt and suspicion on both sides, there are great acts of humanity. The head of the mission, Jean de Brébeuf, celebrates mass, pronounces the last rites and invites the Hurons to the feast of the dead. Then they learn that the Indian chiefs have refused to pronounce the final sentence. The film ends with the death of the young father in a storm as he is going to find help for the Hurons.

Comments: This was a mixture of historical fact and a fictionalized rendering of what happened. All the elements of the story were drawn from the *Relations des Jésuites* which are the only surviving documents of these times. The one fictional character in the film is the principal figure — the Jesuit father — and he is inserted into the plot for very specific reasons. For him heroism is free will, he will stay in Canada in full awareness of the demands that his vows places upon him. Jean-Pierre Lefebvre wrote in *Objectif* that there is "such confusion and contradictions between history and its interpretation, between form and content, between an exaggerated aestheticism and the non-direction of actors, between caring for historical truth (which is itself non-existent) and an eroticism which is presented as being historical; that this film perpetuates a misunderstanding by taking film back forty years. Cinema is made into a carnival-type spectacle where all sensitive 'intelligent' participation by the audience is excluded. This makes *Festin* a 'clinical' film which was destined to be made and which we can use in several ways. It seems to me that you cannot have mixed feelings with such a film, you are for it or against it, according to your own concepts on Life, Art, Cinema, History. But I'm afraid that if one is 'for' *Festin*, one is 'for' the grotesque illustrations in the good old history textbooks." Leslie Millin wrote in the *Globe and Mail* that "some aspects had very great power, but so much of it was flawed in one way or another that the dramatic possibilities all trickled away somewhere."

Notes: Production cost about \$185,000. Alec Pelletier spent four years researching the film and an historically authentic Huron village was constructed at Mascouche for the shooting.

References: *Objectif* avril/mai 1965 p.21, août/septembre 1965 p.38 and mai 1967 p.29; *Séquences* 52, février 1968 p.30; *Image et son* sept/octobre 1967 p.76; *La Presse* 21 mai 1965; *Le Devoir* 1 juin 1965; *Globe and Mail* 19 June 1969; *Montreal Star* 22 May 1965; *L'Action* 28 mai 1965; *CBC Times* 29 May-June 4, 1965 and 14-20 June 1969.



La fleur de l'âge: Les adolescentes

1964-65

(That Tender Age, The Adolescents)

106 minutes, bw, French/Italian/Japanese dialogue, 35mm.

p.c: Office national du film du Canada (Montréal)/Films de la Pléiade (Paris)/Nanjin Club (Tokyo)/IDI Cinematografica (Rome)

credits for Geneviève:

prod: André Belleau, Victor Jobin
dir: Michel Brault

photog: Georges Dufaux
 scen: Alex Pelletier
 ed: Werner Nold
 mus: Maurice Blackburn, song by Mick Michey
 sn: Marcel Carrière
 sn. re-rec: Roger Lamoureux, Marcel Carrière
 l.p: Geneviève Bujold, Louise Marleau, Bernard Arcand.

directors of the other sketches: Jean Rouch (*Marie-France et Véronique*), Gian Vittorio Baldi (*Fiametta*), Hiroshi Teshigahara.

Geneviève shot on location in Montreal in 1964.

Synopsis (for Geneviève): Geneviève and Louise, two 17 year old girls, travel to the winter carnival in Montreal, and are joined by Louise's boyfriend Bernard. Not wanting to miss any fun, Geneviève spends a morning at the carnival with Bernard, when Louise oversleeps. Just before returning to Louise's room they kiss — Louise catches sight of them but ducks back and says nothing. On the train home Geneviève invents a story about how she spent her Sunday morning alone and again Louise is silent.

Comments: This film consisted of four sketches about growing up and Michel Brault directed the Canadian part — a gentle 28 minute film simply called *Geneviève*, after the then unknown actress Geneviève Bujold. Virtually all the critics remarked that this was their favourite of the four films. Howard Thompson wrote in the *New York Times* that *Geneviève* was "the most unpretentious and appealingly natural. It was written and directed with the utmost restraint. Very little happens, at least outwardly. Let's say simply that every second has been made to count here."

Notes: The Canadian segment cost \$34,000. The film was released in the United States under the title *The Adolescents* in an 80 minute version, dropping the Japanese sketch. It was released in Canada simply as a 28 minute film, *Geneviève*, by Contemporary Films.

References: *Filmfacts* 1 July 1967 p.133; *Cahiers du cinéma* 159 p.19.



Ils sont nus (Days of Desire, We Are All Naked)

1965

90 minutes, bw Totalscope, French dialogue, 35mm.

p.c: Citel
 prod/dir: Claude Pierson
 scen: Huguette Boisvert
 photog: Jean-Louis Picaret
 mus: Jean-Paul Mingeon
 sn: Jean-Louis Bertucelli
 l.p: Rita Maiden, Catherine Ribeiro, Alain Saury, Jacques Normand, Gerard Dessalles, Isabelle.

Shot on location at Cayeux-sur-mer on the coast of Picardy in France in the autumn of 1965. World première in the Cinéma Français, Granada, Papineau, Rivoli and Versailles in Montreal, 26 February 1966.

Synopsis: A poverty-stricken family have made their home in a disused hut on a stretch of the coastline. The father, a fisherman, has become alcoholic; his wife seeks sexual satisfaction elsewhere, lavishing attention on her idiot son to the exclusion of her small daughter, and her niece Jeanne also lives with them. A stranger arrives to work at a nearby gravel pit. He seduces the eager mother but eyes Jeanne who however, knows of their affair. One day while making love the idiot son sees them and rushes off only to fall into quicksand. The mother is killed attempting to rescue him. The stranger then concentrates his attentions on Jeanne, whose unwillingness vanishes when he seduces her. The father has now summoned up the determination to return to sea but before he leaves he threatens the stranger with a rifle. When Jeanne admits that she wants him, he allows the young couple to leave together.

Comments: "...this is essentially a matter of sex in the sand... In between these days of desire runs a desultory narrative of a sort that suggests the script might have been invented as the production went along: its turgidity takes some beating." — *Monthly Film Bulletin*.

Notes: Production cost \$250,000. Citel is a Montreal-based company, so the money for the film was Canadian. However the film was shot in France using French technicians. It was released in the States as an 82 minute film under the title *We Are All Naked*, and in England as *Days of Desire* running for 85 minutes.

References: *Monthly Film Bulletin* November 1967 p.174; *Variety* 4 February 1970; *Cahiers du cinéma* 185 p.29; *Image et son* avril 1967 p.118 and sept/octobre 1967 p.103; *La Presse* 26 février 1966; *Le Devoir* 1 mars 1966.



The Lift

1965

85 minutes, bw, English dialogue, 35mm.

p.c: Libra Film Productions
 prod/photog: Julius Rascheff
 dir/scen: Burt Krancer
 mus: André Hajdu
 l.p: Job Stewart, Helen Ryan, Holly Doone, Alistair Williamson, Shirley Rogers.

Shot on location in and around London, England in May and June 1965. Premiered at the Commonwealth Film Festival in the New Arts Theatre Club, 24 September 1965. No theatrical release.

Synopsis: Joe, a young man of uncertain fortune, is brought into contact with Mr. Maxwell, a business tycoon, as a result of a shipment that Maxwell wants Joe to handle. Joe meets Maxwell's eldest daughter Margot, who decides to pursue a relationship with him for her own amusement. The two of them begin an affair but after a quarrel a vindictive Margot insists that Joe take her younger sister Jane dancing. Joe is out of place with Jane's younger friends and after more friction with Margot and Maxwell, he takes Jane out for the afternoon and rapes her. Margot, realising that something is wrong, makes a desperate attempt to re-establish their old relationship. His lack of patience with her forces her to realise that he had no genuine affection for her. Margot accepts the rebuff as final, and Joe is left all alone.

Comments: *Monthly Film Bulletin* called it an "absurdly mannered excursion into artiness, with a tempo so deliberate that it is practically static... The photography has obviously been designed to attract attention... The acting is stiff, but as the motivation of the characters has to be guessed at rather than understood, and the dialogue is almost impossible to speak, this is understandable." *Variety* was a bit kinder in its remarks: "This is the sort of film which took so much energy and resourcefulness to make by its team of struggling young makers that no one appears to have had time to think about the script... Absurd and chaotic it may be, yet oddly enough it is never boring, mainly because of Rascheff's lively use of his camera in some new and modern London locations."

Notes: Production cost \$60,000. This was the second feature of the Toronto-based Libra Film Productions, and it suffered the same fate as its predecessor *Lydia* (q.v.), in getting no release. Its claim to being Canadian is confusing — shot in England, produced by Rascheff, a Bulgarian who had applied for Canadian citizenship, directed by an American and made with European money.

References: *Monthly Film Bulletin* July 1966 p.110; *Variety* 20 October 1965 p.20 and 26; *Globe and Mail* 28 October 1965; *Kinematograph Weekly* supplement 16 September 1965 p. viii.



Pas de vacances pour les idoles

1965

80 minutes, bw, French dialogue, 16mm.

p.c: Onyx Films/Latino Films
 dir: Denis Héroux
 scen: Noël Vallerand
 photog: Jean-Claude Labrecque
 ed: Werner Nold
 mus: Georges Tremblay
 sn: Michel Belaieff, Jean Marigaux
 sn. ed: Jacques Leroux
 sn. mix: Michel Belaieff
 l.p: Joël Denis, Albert Millaire, Marcel Cabay, Jacques Godin, Josiane Gilbert, Yvan Ducharme, Alain Stanké, Donald Lautrec, Jacques Matti, Jean Claveau, Suzanne Lévesque.

Shot on location in Montreal in the summer of 1965. Premiered at the Cinéma Saint-Denis in Montreal on 15 October 1965. Released by France Film.

Synopsis: Michel is a singing waiter in a chic Montreal restaurant who has dreams of becoming a pop star. After a disturbance in the

restaurant one day, Michel returns home to find the dead body of one of the men involved in the altercation, in his room. Obviously upset he confides in one of his closest friends, Hector. After unsuccessfully attempting to impose himself on the director of a recording studio, he and his friends take over the studio and record his song which becomes a hit record. Michel later meets Sophie, a young singer, while on a television show and it is love at first sight. Contreras, who is watching the programme, sends two of his thugs to kidnap the lovers. He forces them to sign a contract with the intention of using Michel to smuggle heroine. Michel leaves with a suitcase full of the drugs for a tour of the province. However Contreras' secretary contacts Hector to tell him what is happening, but the two of them are found out and brought to his house. Hector manages to escape and overwhelm his captors. Michel returns to Sophie safe and sound.

Comments: Denis Héroux's third feature illicit quite a favourable response. He himself refers to it as a great big joke that was loosely inspired by Richard Lester's Beatle films. *La Presse* described it as "a new experience in the history of Canadian cinema. For the first time a production team were concerned with making an unpretentious, funny little commercial film." Zelda Heller in the *Montreal Star* called it "zesty, impulsive, fancy-free" but felt that the counter-plot involving gangsters etc. marred the comedy. Its interest is probably sociological, for the mass hysteria of the time and the phenomena of pop idols is the core of Héroux's film.

Notes: Production cost \$45,000 and it was shot over a three week period.

References: *Objectif* août 1966 p.14; *La Presse* 16 octobre 1965; *L'Homme d'affaires* novembre 1965 p.6.



Les plans mystérieux (Ti-Ken à Moscou) 1965

94 minutes, bw, French dialogue, 16mm.

p.c: Ciné Jeunes

prod/dir/photog/ed/sn. ed: Roger Laliberté

camera assist: J.P. Mondion

sn: M. Perron

sn. mix: André Legault

l.p: Anthony Tremblay, Jacques Provost, William Gagné, Roma Campeau, Eddy Audette.

Shot on location in Montreal in 1965. Première at the Salle St-Stanislas in Montreal on 30 April 1966. Released by Cine-Art.

Synopsis: Top level secret documents disappear from the office of an air-force officer and Ti-Ken, a 15 year-old, is suspected of the crime and imprisoned. But the youngster learns from his eleven year-old friend Piut that the true thief is the officer's secretary and that the plans are being sent to Moscow with a scientific invention that has been stolen from Canadian scientists. Ti-Ken manages to escape and along with Piut hides in a box along with the stolen invention. Meanwhile the thieves, a group of spies, offer this new invention — a machine designed to scatter radio-active clouds — to the President. Ti-Ken and Piut go as far as Moscow, steal the documents back from the President's office, manage to escape the Russian pursuit and then triumphantly return to Canada.

Comments: This was a kind of sequel to Laliberté's earlier *Les aventures de Ti-Ken* (q.v. CFF2), and both of them are children's films. Yves Robillard in *La Presse* felt that it was an "unpretentious film, a simple adventure film that doesn't drag on... Every object is there as an indicator to advance the action. This film makes me think of many other films — certain objects even achieve a symbolic ambivalence that characterise the adventures of Jean-Pierre Lefebvre's 'révolutionnaire'." The *Montreal Gazette* critic wrote that the film took him back to the Saturday matinees he knew as a child but "I couldn't help wondering if today's kids, weaned on the James Bondish sophistication of current television fare, are still able to respond to the comparatively tame intrigue and the boy scout-like protagonists here in evidence."

Notes: Laliberté's third feature, made with little money by virtually one man, was shown at the Montreal Film Festival as part of the Canadian festival in 1966.

References: *La Presse* 2 août 1966; *Montreal Gazette* 3 August 1966; *Le Droit* 3 août 1966.



Playgirl Killer

(Devil's Models, Decoy For Terror, Portrait of Fear)

1965

84 minutes, colour, English dialogue, 35mm.

p.c: Maxwell A. Sendel Film Productions

exec. prod: Harvey Crestohl

prod: Maxwell A. Sendel

dir: Eric Santamaria

scen: William Kerwin, Harry Kerwin

photog: Roger Moride

ed: Ross-Gaffney Inc., New York City

mus: "Fandango Waltz" by Edward Stack, "Waterbug" by George Martel, performed by Armandos Continental Orchestra

sn: Jacques Gilbault

l.p: William Kerwin, Andrée Champagne, Neil Sedaka, Jean Christopher, Mary Lou Collins, Linda Christopher.

Shot on location in Montreal and in the Laurentians in the summer of 1965. Première at the Strand Theatre, 26 July 1968. Released by Astral Films.

Synopsis: Staying by herself in her family's suburban home, Arlene offers a job to a stranger Bill, who unknown to her is a psychotic murderer sought by the police. Bill is obsessed with reproducing on canvas a dream which haunts him, and incapable of tolerating any movement by his models, kills them to make them keep their pose. Arlene soon becomes his victim, after which he settles into the house and attracts young girls to model for him under various pretexts. He preserves his models in a refrigerated room and one day, at the mercy of a power failure, is finally discovered.

Comments: Zelda Helder in the *Montreal Gazette* wrote: "A comic book scenario, lots of blood, ridiculous nudity, burlesque type strip scenes and burlesque quality acting and directing are used as excuses for superficial sadism and sex... Acting, direction and photography are all on a par with the film's other qualities. And the doubtful plot about a psychopathic killer-sailor-artist who has to kill and quick-freeze his models because he can't get them to stay still any other way — surely needs no comment."

Notes: Production cost about \$150,000, most of it being raised by Maxwell Sendel. It was his first venture as a producer, he hired Martin Green as the director and the film was begun under the working title *The Montage*. Unhappy with Green (who went on to make *Footsteps in the Snow* q.v.), Sendel fired him and found as a replacement Eric Santamaria. The film played in Montreal for a week, but it apparently is still being shown on U.S. television, under the title *Decoy For Terror* and Sendel hopes to have it shown sometime by a Canadian network.

References: *Montreal Gazette* 27 July 1968.



Poussière sur la ville

1965

95 minutes, bw, French dialogue, 35mm.

p.c: Coopératio/Société générale cinématographique

prod: Pierre Patry, Jean Roy

dir: Arthur Lamothe

scen: André Langevin, based on his novel

photog: Michel Brault, Guy-Laval Fortier

ed: Arthur Lamothe, Pierre Larocque

mus: Gilles Vigneault

sn: Claude Pelletier

sn. ed: Bernard Bordeleau, Jean-Pierre Joutel

sn. mix: Clarke Daprato, Film House Ltd.

l.p: Guy Sanche, Michelle Rossignol, Henri Norbert, Gilles Pelletier, Roland Chenail, Paul Guèvremont, Nicole Filion, Nicolas Doclin, Victor Désy, Pierre Dupuis, Réjane Desrameaux, Rose Rey-Duzil, Louisette Dussault.

Shot on location in Thetford Mines, February and March 1965. Première at Cinéma Pigalle in Thetford Mines on 3 May 1968. Released by France Film.

Synopsis: Alain Dubois, a young recently married doctor from Montreal, moves to the mining town of Macklin. He rents a house and eventually brings his wife Madeleine up to live with him. She soon becomes bored and unhappy with her drab surroundings and begins to visit a snack-bar owned by Kouri. She likes to play the juke-box and flirts with the miners who come to the restaurant before their night shift at the mine. One day she is introduced to Richard Hétu and she begins to

have an affair with him. Alain has by now taken to drink and one night he beats up Madeleine. The village is in an uproar and the priest is totally occupied with the scandal, but Madeleine ignores the townspeople and drags a dazed Richard after her. However the scandal causes Alain to lose his patients, in the hospital the nuns exchange glances when he appears, and he is reprimanded by a friend who has lent him some money. Alain totally immerses himself in drink and finally the village priest takes matters into his own hands and finds a fiancée for Richard. An exhausted Madeleine tells Alain that she will go to her mother's home. She takes a gun from one of Kouri's drawers, gets a friend to drive her to Richard's house, tries to kill him and then shoots herself.

Comments: The critic for the *Globe and Mail* found in this film "the alienated, guilt-ridden, wintry soul of the old Quebec. . . The conflict between city and country morals and between a man's professional life and his wife's emotional life is something Lamothe sees clearly, but his film is a sad example of what happens when movie projects have to wait too long." However Gabriel Breton in *Take One* praised Lamothe for his skill in transposing the literary source into true cinema — "The anecdote and temporal continuities give way to continuity of mood; action becomes pure behaviour, simple gesture, and sometimes immobility. As a result, the spectator experiences directly, without the cushioning effect of words, or verbal imagery, the young doctor's successive emotions: anger, tenderness, pity, despair, but especially the consuming monotony of the unnamed but familiar pain of powerless and useless affection." But perhaps more than anything *Poussière sur la ville* reveals the social, psychological and sexual mores of the petite bourgeoisie of Quebec, although it displays Lamothe's contradictions, as the film oscillates between focusing on the working class and the petite bourgeoisie.

Notes: Production cost \$175,000. It was the highest budget accorded a Coopératio production. *Trouble-fête* (q.v.), *La corde au cou* (q.v.) and *Cain* (q.v.) had each cost about \$40,000 each, so it was a considerable step forward but it resulted in serious problems. Patry's method of financing a production were quite unique and successful. Everyone worked on the film by investing their talents in the production — therefore everyone participated in the risks involved, and they would be paid according to future returns. However with the cost of *Poussière sur la ville* they had to find extra monies. Pathé agreed to distribute the film in France and offered an advance of \$40,000. United Amusement also seemed interested but then *La terre à boire* (q.v.) appeared in Montreal and they subsequently lost about \$65,000 on this venture so they backed out. Pathé renegotiated the deal under less favourable conditions to Patry. This left him still short and the time it took him to get the money for post-production accounts for the long delay in getting the film finished. The shooting took place under difficult conditions but Lamothe wanted to make a film in the winter because of the way it affects people and the way they behave, so he was prepared to accept these further problems.

References: *La Presse* 26 avril 1965, 27 avril 1968, 11 mai 1968; *Le Devoir* 18 mai 1968; *Sept-jours* 12-18 mai 1968; *Take One* Vol. 1, No. 10 p.32; *Globe and Mail* 7 May 1968; *Le petit journal* 19 décembre 1965; *Variety* 10 July 1968 p.6; *Le magazine Maclean* mai 1965.

Le révolutionnaire

1964-65

72 minutes, bw, French dialogue, 16mm.

p.c: Les Films Jean-Pierre Lefebvre

dir/scen: Jean-Pierre Lefebvre

photog: Michel Régnier

ed: Marguerite Duparc

mus: Lionel Renaud

sn: Roger Leclerc

sn. mix: Barry Lucking

l.p: Louis St-Pierre, Louise Rasselet, Alain Chartrand, Robert Daudelin, Michel Gauthier, René Goulet, Pierre Hébert, Camil Houle, Richard Lacroix, Jacques Monette, Michel Patenaude.

Shot on location in Bedford in the Eastern Townships, 27 December 1964 to 3 January 1965. Première at the Elysée, salle Eisenstein in Montreal on 19 November 1965. Released by Faroun Films.

Synopsis: A group of heavily armed young men drive through rural Quebec and eventually arrive at an old farmhouse. Setting up camp, they begin training and drilling as guerillas under the harsh authority of their commander. Amidst the beauty of the farmhouse and the serenity of winter, the training slows down, the followers wait and the leader tightens his grip by attempting to purge the cowardly. A girl is found in a

near-by cabin, and she is followed by her angry husband, whom the leader orders killed. The commander however, begins to fall in love with the girl and his followers feel betrayed by this. They prepare to execute her but in the final holocaust the guerillas shoot their leader and the federal officers, leaving only the girl who walks away from the farm.

Comments: Lefebvre's first feature marked the emergence of another original talent for Quebec cinema. Lefebvre assumes the position of being a detached observer, neither judging nor stating, but presenting — a technique that demands a certain involvement on the part of the audience. The film is a type of fable, where a revolutionary wants to create a revolution but is afraid of getting his fingers burnt while doing it. For Lefebvre this image of "the guy who doesn't know what he wants, and then has to face very special events in the same day — well, it is the image of Quebec in a way." It is a theme he was to pursue in his subsequent films, *Patricia et Jean-Baptiste* (q.v.) and *Il ne faut pas mourir pour ça* (q.v.). The beauty of the farmhouse and of the winter is contrasted largely against the intentional awkwardness of the dialogue, the false tone of the characters, their gestures and their ideas. The film attracted much critical attention, Wendy Michener in *Maclean's* praised the film, *Cahiers du cinéma* wrote extensively on it, and *Positif* couldn't come to grips with its abstractions.

Notes: Production cost \$16,000. The film was shot over seven days without professional actors but with professional equipment, and it was finished by May 1965. Lefebvre was only 24 when he made the film. He had previously studied at the University of Montreal, worked with the ciné-club, and wrote for the newly founded *Objectif*. He later taught French at Loyola College and in 1964 made a 24 minute short *L'homoman*. The film was somewhat of a cause célèbre as it was rejected by the 1965 Montreal Film Festival, and attacked by the separatist paper *Parti Pris*.

References: *Objectif* décembre 1965 p.41 and mai/juin 1966 p.28; *Positif* avril 1967 p.56; *Cahiers du cinéma* 186 p.56 and 189 p.66; *La Presse* 28 août 1965 and 20 novembre 1965; *Parti Pris* No. 6 Vol. 3; *Le Devoir* 22 novembre 1965; *Variety* 10 July 1968 p.6.

Room For A Stranger

1965

(The Love Blackmailer, An Adultrous Affair)

83 minutes, bw, English dialogue, 35mm.

p.c: Independent Film Artists

prod: John Ennis

prod. manager: Phil Styles

dir: Ted Leversuch

scen: Margot Stevens

photog: Stanley Lipinski

editing supervision/mus. dir: John Bath

sn: Sam Chandler, assisted by Ed Leversuch

art dir: Peter Douett

make-up: Peggy Stevens

l.p: Jean Christopher, Bruce Gray, Brian Hadley-James, Sean Sullivan, Faith Gardiner, Linda Gillespie, Gillian Taylor, Jean Cavall, Tony Pacioni.

Shot on location in Toronto and Niagara Falls, with the interiors shot in the Lakeshore Studios, Toronto, February 1965. Première in the Rialto Theatre in New York City in March 1966. Canadian première at the Strand in Montreal on 17 May 1968.

Synopsis: Russ Tarren lives off unfortunate women whom he blackmails. By coincidence he finds a room which he rents from an ex-stripper, Lola, who owns a rooming house overlooking new high rise apartments. Lola tries to seduce her new boarder but is rebuffed. While Russ glances from his window one morning, he notices a very attractive woman in the semi-nude in one of the adjacent apartments. He buys a pair of binoculars, and in a short time becomes familiar with the activities of Barbara, her executive husband Frank, and her doctor boyfriend, who enjoys lovemaking sessions with her while her husband is away. With a telephoto lens Russ takes a number of compromising photographs of Barbara and the doctor. Stephen and Barbara spend a weekend together in Niagara Falls, and Russ now decides to blackmail Barbara, first with a telephone call. She is forced to make love to her blackmailer in return for the pictures, which he has no intention of returning. The situation becomes desperate for Barbara when her husband becomes suspicious of her activities while he is away, and follows her and Russ. A showdown follows and she has to tell Stephen what has happened. The situation is resolved when a visitor in the form of Tina takes matters into her own hands, after her husband has thrown her out. She shoots Russ as he is watching a television movie, and then walks out into the night.

Comments: Described as a sex-exploitation film by the director, most of the critics were concerned with the nature of the nude shots included in the film. The critic for the *Montreal Star* called the film “appalling” and *La Presse* and *Le Petit Journal* spoke of its mediocrity and lack of imagination, all the action revolving around the phone calls that the blackmailer made. Clyde Gilmour in the *Toronto Telegram* referred to it as “a terrible, terrible movie . . . The acting is mostly of a calibre that makes the average instant-coffee commercial seem like an Academy Award performance.”

Notes: Production cost \$50,000. Many of the people who worked on the film were CBC employees, a fact that caused Ralph Cowan, Member of Parliament, to raise questions in the House of Commons when pictures from the film were printed in the magazine *Cine World*. The film was investigated by the Toronto police but they found the “sex-orgy scenes” acceptable by modern standards. This was the third of the Ennis/Leversuch collaborations and it is by far the best known film in Canada that they were involved in (see also *Frénch Without Dressing* and *Sex and the Lonely Woman*). The film got only a limited release in Montreal where it played for two weeks. It opened in Toronto at the Nortown on 30 January 1970, almost five years after all the commotion.

References: *Toronto Telegram* 29 June 1965, 25 June 1965, 10 August 1965, 19 June 1965, 23 June 1965 and 31 January 1970; *Toronto Star* 26 June 1965; *Globe and Mail* 11 August 1965, 25 June 1965, 24 June 1965, 30 June 1965; *La Presse* 18 mai 1968; *Montreal Star* 18 May 1968; *Canadian Film Weekly* 17 February 1965; *New Canadian Film* Vol. 1, No. 4 p.9.



La vie heureuse de Léopold Z. 1963-65 (The Merry World of Léopold Z.)

69 minutes, bw, French dialogue, 35mm.

p.c: Office national du film du Canada

exec. prod: Jacques Bobet

dir/scen: Gilles Carle

photog: Jean-Claude Labrecque

camera operator: Bernard Gosselin

ed: Werner Nold

mus: Paul de Margerie

sn: Joseph Champagne

sn. ed: Bernard Bordeleau

sn. mix: Ron Alexander, Roger Lamoureux

narr: Albert Millaire

l.p: Guy L'Ecuyer, Paul Hébert, Suzanne Valéry, Monique Joly, Jacques Poulin, Gilles Latulippe, Bernard Lapierre, André Gagnon.

Shot on location in Montreal, December 1963 to March 1965. Première at the Montreal Film Festival at Loew's Theatre, 8 August 1965. Released by Columbia Pictures and l'Office national du film du Canada.

Synopsis: It is December 24th, Christmas Eve, in Montreal and one of the worst snow storms of the year has hit the city. Léopold Z. Tremblay operates one of the huge snow plows that are used to keep the city streets clean. But on this particular day he must somehow find time to meet a New York cousin at the station, buy a fur coat for his wife, take his young son to choir rehearsal, all the while evading detection by his boss. But even he has time to nip in and watch his cousin rehearse for her nightclub show. In the end he accomplishes everything, even making it to midnight mass.

Comments: Gilles Carle's first feature was something of a revelation. He had been at the Film Board making shorts since 1961, and *Léopold Z.* is recognizably rooted in the documentary traditions of that organization. This strong sense of place allows Carle to handle his characters with complete confidence. And the key to making commercially viable but also artistically coherent films lay within this synthesis. The québécois filmmakers had talked about 'appropriating their environment' in the course of making films, but Carle gives this idea a dramatic framework that is peopled by identifiable characters. In a very real sense the story grew out of the material. This coupled with Carle's wonderful sense of humour and his sensitive sympathetic feel for people resulted in the commercial success of the film. Response was universally enthusiastic causing Michèle Favreau to write in *La Presse* that “Léopold Z isn't a masterpiece, but a comedy full of charm, humour and sincerity. Gilles Carle has a remarkable sense for observation; a sense for small, revealing details; an inborn feeling for the milieu which his characters belong to, and for québécois life in general.”

Notes: Production cost \$63,000. The film had a similar history to Don Owen's *Nobody Waved Good-bye* (q.v.) in that it started out as a

documentary-short on snow removal in Montreal, but Carle gradually expanded it into a feature. Carle, however, unlike Owen, carefully rehearsed his actors before each scene so he would only have to shoot one take. The film was shot in 19 days but spread over a period of eighteen months. The director, Gilles Carle, had a varied background — poet, painter, graphic artist — he had studied at the Ecole des Beaux-Arts in Montreal, and founded the publishing house for poetry Les Editions de l'Hexagone. He had made nine shorts at the Film Board before making this his first feature. It won the Grand Prix at the Festival du cinéma canadien which was a part of the Montreal Film Festival in 1965. It has been shown at many international film festivals.

References: *Objectif* avril/mai 1965 p.23, décembre 1965 p.49 and mai/juin 1966 p.22; *Séquences* décembre 1967 p.25 and avril 1966 p.39; *Image et son* septembre/octobre 1971 p.289; *La Presse* 10 juillet 1965 and 27 novembre 1965; *Toronto Star* 13 August 1965; *Variety* 18 August 1965 p.6; *La Patrie* 21-27 janvier 1965; *Les Lettres françaises* 23 avril 1969.



The Vulture 1965

91 minutes, colour, English dialogue, 35mm.

p.c: Homeric Productions (Great Britain)/Iliad Productions (Canada)

exec. prod: Jack O. Lamont

prod/dir/scen: Lawrence Huntington

photog: Stephen Dade

ed: John S. Smith

mus: Eric Spear

sn: Edgar Vetter

art dir: Duncan Sutherland

l.p: Robert Hutton, Akim Tamiroff, Broderick Crawford, Diane Clare, Philip Friend, Annette Carell, Patrick Holt.

Shot on location in Cornwall with the interiors shot at Pinewood Studios, London, England in the fall of 1965. Première in New York City in May 1967. Released by Paramount.

Synopsis: When a schoolteacher, Ellen West, is found in a Cornish graveyard, her hair turned white and babbling that she has seen a huge vulture with a human head, the villagers recall the legend of Francis Real, a Spanish seaman buried alive as a witch over two hundred years ago, along with his strange pet bird. Real had sworn vengeance on the descendants of the local squire, three of whom — Brian Stroud, his brother Edward and his niece Trudy — now live in Cornwall. Trudy's husband Eric realises the Stroud's are in real danger when a sheep is killed and deposited in a clifftop cave. He goes to Professor Koniglich, a scientist friend and concludes that he has been experimenting with nuclear transmutation, the result of which has been a horrible mutation. Brian and Edward are killed, and Trudy is lured to Koniglich's home. Eric finds her at the feet of the terrifying half-bird, but Trudy manages to shoot the bird before it causes any more damage.

Comments: *Variety* called it a “well-made horror chiller with sufficient mounting suspense. Motivating theme has been evolved satisfactorily for sci-fi audiences and Lawrence Huntington maintains a sharp tempo in building to his climax.” However *Monthly Film Bulletin* referred to it as a “pitifully stilted horror film, in which the characters stand around either speculating, scoffing or helpfully disbursing yards of background information, and in which the only moment of splendour comes with the appearance of the monster . . . Akim Tamiroff, hobbling about in flowing black coat as a sort of reincarnation of Doctor Caligari, does his best with some fatuous dialogue; but the rest is ashes.”

Notes: Production cost about \$200,000. Homeric was the British subsidiary of Iliad Productions, a Canadian based and financed property of John Ross and Dean Peterson. Apparently Lamont approached Ross and Peterson with the property and got Paramount to put up about \$35,000. John Ross had been involved in a number of attempts to get some type of feature production underway in Canada and so the two of them quietly decided to pursue this property. The film was shot in England purely for financial reasons, originally it was slated to be produced in Toronto's Kleinberg studios. However they estimated that it would cost about \$100,000 less to shoot the film in England. The film had a limited release and as Paramount was undergoing important personnel changes it was probably lost in the shuffle. It has never recovered its costs although it is occasionally shown on television. It had as its working title the name *Minotaur*.

References: *Monthly Film Bulletin* October 1968 p.161; *Variety* 20 May 1967; *Filmfacts* 15 July 1967 p.152; *Take One* Vol. 1, No. 5 p.37; *Canadian Film and TV Bi-Weekly* 5 January 1966 p.1; *New York Times* 20 May 1967.

When Tomorrow Dies

1965

89 minutes, bw, English dialogue, 16mm.

p.c: Larry Kent Production
prod/dir: Larry Kent
scen: Robert Harlow, Larry Kent
photog: Douglas McKay
ed: Hajo F. Haderler
mus: Jack Dale
sn: John West, Don Gardener
art dir: Douglas Laurence
l.p: Patricia Gage, Douglas Campbell, Neill Dainard, Nikki Cole, Desmond Smiley, Francie Long, Patricia Wilson, Caroline Kennedy, Lanny Bechman [Beckman], Diane Filer, Helen Milligan, Rex Owen.

Shot on location in Vancouver in the summer of 1965. Premiered at the Lyric Theatre in Vancouver on 24 November 1965. Blown up to 35mm but never released theatrically.

Synopsis: Wynn is a thirty-six year old housewife who is trapped in her marriage, and taken for granted by her husband Doug, and her two daughters Eileen and Sharon. Realizing the emptiness of her life and the ways in which she is being used, she begins to rebel against her situation but is completely misunderstood by her family. Wynn decides to go back to university after she and her husband reach some sort of compromise over their marriage. She begins to become interested in Patrick Trevelyan, her English professor and facing more domestic quarrels relies on him for advice. Meanwhile her father, who is in a nursing home, dies which compounds her confusion. Returning home one day she finds a wild party in progress and when Doug comes home the resulting argument ends in her leaving home. She meets Trevelyan but after making love to him realises that he is no different than her husband. She returns home.

Comments: Kent's third feature marked out new territory for him, ground that he would explore in his later films. While *The Bitter Ash* (q.v. CFF 2) and *Sweet Substitute* (q.v.) dealt with the lifestyle of the younger generation, this film was a definite change of pace. Focusing on a much older generation, Kent pre-dated the wave of 'women' films by about ten years. However his portrait of an unhappy, middle-aged housewife received poor notices which was probably why it was never released. *Variety* called it "dull" and "plodding" and Les Wedman in the *Vancouver Sun* felt that it lacked the excitement of his earlier films although "occasionally the picture vibrates with promise, but each time nothing happens as it veers off in several annoying directions at once. From the stop-motion shots, the slow motion scenes, the dissolves and symbolic sequences, it is noticeable that Kent has seen European directors' works. His difficulty at this stage of his budding career is in establishing an individuality, or, in even being able to decide which artistic director he wishes to emulate." However Gerald Pratley defended the film because "he has chosen one of the most difficult and now commonplace themes of modern cinema: boredom arising from excessive materialism, and a lack of love leading to infidelity... Kent's typically bleak view of life, which also marked his other pictures, comes across forcefully and with great honesty... While some of the dialogue is unsatisfactory (as in the references to Canadian life and identity), the whole is convincing and often poignant."

Notes: Production cost \$120,000 and it was shot in five weeks. It was Kent's first professional film in the sense that everybody on the film was paid for their work. The success of his two previous films accounts for the larger budget. Kent got a local investment broker interested in the idea and he formed a syndicate with at least 30 people. Shares were then sold and the film was financed in that manner. The script was co-written by Robert Harlow who was a professor at UBC teaching creative writing. The failure of the film was very hard on Kent and in an interview he admitted that it nearly broke him. It was shown as part of the Canadian festival in the Montreal Film Festival in 1966 and it won the B.C. Centennial Film Competition Award at the Vancouver Film Festival.

References: *Variety* 26 January 1966; *Boxoffice* 6 December 1965; *Toronto Telegram* 25 November 1965 and 27 November 1965; *La Presse* 2 août 1966; *Montreal Gazette* 3 August 1966; *Montreal Star* 2 August 1966; *Vancouver Sun* 4 November 1965 and 25 November 1965.

Winter Kept Us Warm

1964-65

81 minutes, bw, English dialogue, 16mm.

p.c: Varsity Film Productions
prod/dir/scen: David Secter
photog: Bob Fresco, Ernest Meershoek
ed: Michael Foytenyi, George Appleby
mus: Paul Hoffert
additional dialogue: Ian Porter, John Clute
l.p: John Labow, Henry Tarvainen, Joy Tepperman, Janet Amos.

Shot on location in Toronto, production began November 1964 and finished mid-summer 1965. World première 27 September 1965 at the Commonwealth Film Festival held in Cardiff, Wales.

Synopsis: Peter, an awkward freshman from northern Ontario enters the University of Toronto but is slow to make friends because of his shyness. Doug, a Commerce senior, strikes up a friendship with Peter to the mystification of Doug's friends and his girlfriend Bev. The friendship flourishes until Peter joins the drama club and meets an older coed named Sandra. Without knowing why, Doug resents Peter's new interest and begins to nag him. Finally, Doug realizes he must reconcile himself to the fact that his friend no longer needs him — but it only underscores the emotional void that he now feels.

Comments: Reaction was very favourable to this film — most of the critics were prepared to overlook the implicit drawbacks of a low-budget student production without condemning them. Firmly rooted in, and familiar with the environment he is dealing with, Secter suffused the film with honesty and an almost total lack of pretention. Keeping within his limits he drew amazingly competent performances from his actors. *Winter Kept Us Warm* was part of a mini-wave of English-Canadian films that dealt with adolescence — or the step into adulthood — in a very quiet, unassuming way. Don Owen and Larry Kent had laid the groundwork for this theme, but Secter gave the subject further depth by implying a homosexuality underlying Peter and Doug's relationship. In a sense the groundwork had been laid for a critical acceptance of this film (Canadian critics were severe on both *Nobody Waved Good-bye* q.v. and *Sweet Substitute* q.v., only to have the American critics embrace these films), but the film stands on its own merits nevertheless.

Notes: Production cost \$8,000. Shooting started in late 1964 with \$2,000 advanced by the student's council, an all student cast (the four leads had acted with the Hart House Theatre) and a technical crew recruited from Ryerson Polytechnical Institute's film course. The director, David Secter, was a fourth year English student at the University of Toronto. Then armed with supporting letters from experienced filmmakers who were impressed with the early footage, the students approached the National Film Board, the Canada Council and the Ontario Arts Council for funding but met with no success. To complicate matters, Ryerson locked up their equipment at the end of the school year with shooting only two-thirds complete. By midsummer 1965 the film was in a four hour rough-cut version, with no prospects for the money needed to edit the film, when the Commonwealth Film Festival invited the film to their festival. Secter and Bob Fresco went into debt to complete the film, and after an eleventh hour trip accompanied the film to its première in Cardiff. Subsequently the film was shown at film festivals in Cannes, Montreal, London, Pesaro, Amsterdam and Sydney.

References: *Variety* 15 December 1965 p.6; *Filmfacts* 15 February 1968 p.18; *Take One* Vol. 1, No. 1 p.24; *Sight and Sound* Summer 1966 p.154; *Cahiers du cinéma* juin 1966 p.47; *Objectif* avril/mai 1965 p.19; *Globe and Mail* 7 December 1965 and 17 November 1965; *Village Voice* 15 February 1968 p.43.

1966

Comment savoir (Knowing To Learn)

1965-66

71 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada
prod: Marcel Martin
dir: Claude Jutra
photog: Bernard Gosselin
ed: Werner Nold
mus: extract from "French Masters of the Harpsichord"
sn: Marcel Carrière



Cain



Poussière sur la ville



Entre la mer et l'eau douce



La corde au cou



Délivrez-nous du mal



Carnaval en chute libre



Manette



The Offering

sn. ed: **Bernard Bordeleau**
sn. mix: **Roger Lamoureux**
research/commentary: **Jean LeMoyne**

Shot on location in Montreal, Boston, New York, Los Angeles, San Francisco and various other cities in the USA, 11 March to 24 April 1965. Première on Radio-Canada on 16 August 1967. Released non-theatrically by the National Film Board.

Synopsis: A documentary that confronts the classroom and traditional teaching methods with the school of the future. In particular it shows a world where education and learning are in total revolution, not only at the level of methodology but also in the sense of training which was begun in kindergarten and would be followed up for an entire lifetime. Based on the primary concept that the school is for the child, not the child for the school, the film demonstrates new methods of teaching that are now being widely adopted. In a number of schools the children learn with the help of computers, while teaching machines such as the 'auto-tutor' and the 'talking typewriter' have had demonstrable success with students regarded previously as complete failures. Ungraded schools that have no report cards or exams permit faster development of all students. Using these angles the film approaches the problem by suggesting reforms, by dealing with the profound revolution in teaching, all of this culminating in an ideal system of communicating knowledge through modern technology.

Comments: Jutra returned to the documentary for his first full length feature film since *A tout prendre* (q.v. CFF 2) more out of necessity than choice but it certainly shows no lack of inspiration: *Comment savoir* was universally praised. The *Montreal Gazette* wrote that "Jutra's virtues here are intelligence, sensitivity, and above all, a remarkable lucidity, which guides us step by step towards a fuller understanding of this phenomenon." Gaétan Rochan in *Objectif* felt that the film "also reveals the possibilities these new teaching methods offer to the cinema, possibilities which a filmmaker like Rossellini is already exploring through his educational and didactic films. This use of film will eventually pose an aesthetic problem for film directors, and the solution will demand, at least partly, the quality and the success of this form of teaching."

Notes: Production cost about \$50,000.

References: *Objectif* mai 1967 p.21; *Montreal Gazette* 5 August 1966.

Footsteps In the Snow

(Des pas sur la neige)

1966

91 minutes, DeLuxe color, English dialogue, 35mm.

p.c: **Evergreen Film Productions of Quebec**

prod/dir: **Martin Green**

scen: **Dan Daniels**

photog: **Guy Desbiens**

ed: **André Desbiens**

mus: **J.B. and The Playboys (Jaybees), Dan Daniels**

sn: **Tonnancour Productions**

l.p: **Meredith MacRae, Peter Kastner, Ovila Légaré, Ernest Guimond, Veronica Lake, Gary Plaxton, Peter Light, Gloria Chetwynd, Melody Greer, Dan Daniels, Joe Drblik.**

Shot on location in Montreal and in the Laurentians, March and April 1966. Première 22 September 1966 in Montreal.

Synopsis: A body is discovered by the police near a ski resort where a number of people are vacationing. The police begin to suspect two young men, Steve and Lenny, of being implicated in a narcotics ring. Lenny has met and fallen in love with a beautiful young girl Henrietta, an orphan who has been brought up by her aunt. The two begin to develop their relationship, but the police investigation and Steve's manipulations cloud the time they spend together. At a party of young people at the resort, Steve accidentally kills one of Lenny's friends, after he had been flirting with his girl-friend. He flees to Montreal followed by the police and Lennie and Henrietta. Finally cornered he attempts to jump from the window but is persuaded against doing so — the police discovering that it is Henrietta's aunt who heads the drug ring. Through all this Steve and Lenny discover they are brothers and the film ends with the two of them in the arms of their girlfriends.

Comments: *Footsteps In the Snow* is virtually an unknown and unseen Canadian feature. It is a slick, shallow piece of film interspersed with numerous scenes of 'the kids getting it off' while dancing to J.B. and The Playboys. Even the 'star' presence of Veronica Lake does nothing to salvage the film for she has sadly aged and looks awkward and misdirected in the part. The film is haunted by an atrocious musical

soundtrack and a lack of any type of focus, with all of the plot explanation coming in the last frenetic three minutes as the climax is played out.

Notes: Production cost between \$150,000 and \$200,000. The director Martin Green, an Israeli, had directed more than 100 television programmes in the United States before coming to Montreal. He was involved with *Playgirl Killer* (q.v.) before he began work on this film.

References: *Toronto Telegram* 13 April 1966; *Globe and Mail* 12 September 1966; *Toronto Star* 5 November 1966; *La Presse* 8 octobre 1966; *Montreal Star Weekend Magazine* 4 June 1966 p.8; *Canadian Film-TV Bi-Weekly* 27 April 1966, 12 October 1966 and 29 March 1967.

A Great Big Thing

1966

77 minutes, eastmancolor, English dialogue, 35mm.

p.c: **Argofilm (Canada)**

prod: **Martin Rosen**

assoc. prod: **Pierre Patry**

dir: **Eric Till**

scen: **Terence Hefferman**

photog: **Jean-Claude Labrecque**

ed: **Ralph Rosenblum**

mus: **Robert Prince**

art dir: **Vassilis Fotopoulos**

assist. dir: **Jean-Claude Lord**

l.p: **Rene Santoni, Paul Sand, Louise Latraverse, Marcy Plotnick, Gerard Parkes, François Yves Carpentier, Roberta Maxwell, Leon Pownall, Heath Lamberts.**

Shot on location in Montreal, October and November 1966. No theatrical release.

Synopsis: Vinny Shea is a slightly unstable, bizarre young man whose reason for living is the non-existent book that he's forever writing. The film shows us events from a twenty-four hour period in his life, which revolves around various trifling events: preparing Spanish fly from household spices for a friend, and robbing the poor box of a seminary for drinking money. He wanders around Montreal from friend to friend while drunk, breaks up with his québécoise girl-friend Michelle, and gets involved in a confusing situation while babysitting. He ends up by returning to his room and tries to begin a relationship with another girl.

Comments: Eric Till's first feature suffered almost complete and total death in that it has been virtually unseen. This appears to be unfortunate in that the film got enthusiastic reviews by those who did see it. Luc Perreault in *La Presse* drew a comparison with *The Ernie Game* (q.v.) in that both dealt with the same type of protagonist. "Where Till differs from Owen is when he enters the francophone atmosphere — he is always dead on and never gives way to cliché." Perreault went on to say that no excuse would justify the distributors continuing to ignore this film. Kaspars Dzeguze in the *Globe and Mail* had a similar reaction — "A Great Big Thing depends mainly on the mood that Eric Till is able to strike — and the humor and irony he musters are generally dead on." American critics who saw the film at the San Francisco film festival were lavish in their praise. Jeanne Miller in the *San Francisco Examiner* called it "delightful", "fresh, lyrical and moving", "witty and inventive" and finally there "is not a false, contrived note in the film which is wistful, hilarious and somehow, very sad."

Notes: Production cost \$275,000. Till was an Englishman who came to Canada in the fifties and got involved with the CBC, his success there allowing him to make *A Great Big Thing*. Hefferman sent Till the script who then mailed it off to his agent, Martin Rosen in New York. Rosen was former head of the New York motion picture department of the Ashley Famous Agency, and he raised most of the money in the States. Argofilm (Canada) was really just an office in Montreal that handled the production of the film. However many of the facilities and the technicians from Coopératio were used and the director of photography was Labrecque. Most of the post-production on the film was done in New York and apparently a new voice-track was added in London. The film got absolutely no release anywhere in the world, apart from an enthusiastic screening at the San Francisco and Berlin Film Festivals. This treatment bears unfortunate parallels to Till's later *A Fan's Notes* which had a very limited release. Till finds the whole project vaguely mysterious, although he had a wonderful time on the production.

References: *Globe and Mail* 4 February 1970; *Montreal Gazette* 14 October 1966; *La Presse* 1 octobre 1966 and 31 janvier 1970; *San Francisco Examiner* 28 October 1968 and 29 October 1968; *Toronto Telegram* 13 October 1966.

The Offering

1966

80 minutes, bw, English dialogue, 16mm.

p.c: *Secter Films*
 exec. prod: *Samuel Roy*
 dir: *David Secter*
 scen: *Martin Lager, David Secter, Iain Ewing, Jan Steen, Gillian Lennox*
 photog: *Stanley Lipinski*
 ed: *Tony Lower*
 mus: *Paul Hoffert*
 cost: *Warren Hartman*
 choreography: *Garbut Roberts*
 l.p: *Kee Faun, Ratch Wallace, Ellen Yamasaki, Marvin Goldhar, Gene Mark, Philip Givens.*

Shot on location in Toronto, July and August 1966. Premiered at the Odeon Danforth, Toronto on 24 November 1966. Released by Columbia Pictures.

Synopsis: While the Peking Classical Dance Troupe is on tour in Canada, one of its members Mei-lin meets Gordon McCallister, a stagehand at the Royal Alexandra Theatre. Their experiment in co-existence is nipped in the bud by the company's stage manager Comrade Wong, who convinces Mei-lin's room-mate Jung-ling to report on Mei-lin's misdeeds at the weekly confession session. The young lovers are reconciled through Mei-lin's identification with the heroine in a classical Chinese opera "The Offering of the Pearl on the Rainbow Bridge", in which the Goddess of the Sea defies the Jade Emperor of the Heavens to marry a mortal. Since the company is replacing the classical dances with revolutionary themes, Mei-lin decides to live the fantasy she will never perform on stage, and escapes with Gordon to the islands just off Toronto. The romance is doomed however, not because of external pressures but because of an irreconcilable split in values. In a final confrontation on the Bloor Street subway, they argue and separate.

Comments: After the huge success of *Winter Kept Us Warm* (q.v.), Secter started work on this his second feature. He was concerned with pointing out the values of two opposing cultures without placing any judgements on which was the more valid — an ambitious project to say the least. However *The Offering* was nowhere as popular as Secter's first film, and the critics were far less amenable to what was Secter's professional debut. Clyde Gilmour in the *Toronto Telegram* found it "...dull, amateurish and imitative"; Arthur Zelden in the *Toronto Star* criticized the script as "...being at its best ... immature, at its worst, embarrassingly stiff and awkward." Although Gerald Pratley thought the film was weak he wrote that "while the subtleties, the wit, the warmth and the humour so necessary to this story are quite beyond the skill of David Secter, his film is not unlikeable nor a waste of time and money..."

Notes: Production cost \$50,000. It ran for two weeks in Toronto.

References: *Variety* 7 December 1966 p.6; *Take One* Vol. 1, No. 3 p.28; *Toronto Telegram* 25 November 1966; *Toronto Star* 25 November 1966; *Macleans* 19 November 1966 p.22; *Globe and Mail* 26 November 1966; *Canadian Cinematography* Jan/Feb. 1967 p.6 and p.18.



Patricia et Jean-Baptiste

1966

83 minutes, bw, French dialogue, 16mm.

p.c: *Les Films Jean-Pierre Lefebvre*
 dir/scen: *Jean-Pierre Lefebvre*
 photog: *Michel Régnier*
 ed: *Marguerite Duparc*
 mus: *Andrée Paul, Raoul Duguay, Les Tiqueclagues*
 sn: *Roger Leclerc*
 sn. mix: *Yordan Nicolov*
 l.p: *Patricia Lacroix, Jean-Pierre Lefebvre, Henri Kaden, Richard Lacroix and the employees of Deca Interiors.*

Shot on location in Montreal in March 1966. Premiered at the Cinéma Verdi in Montreal on 17 September 1968. Released by Faroun Films.

Synopsis: Jean-Baptiste works in a small furniture store for a very paternal French boss, along with several other Italian immigrants. A young French girl Patricia, who has just arrived from France, is hired to work in the office. Jean-Baptiste is put in charge of taking Patricia across

the city to help her find a room. He is indifferent to the task, but they set off carrying her luggage. As soon as she is set up Patricia asks him to go out with her a little so that she can get to know the city. Then she insists that he accompany her to a party. During a hockey game at the Montreal Forum, Jean-Baptiste decides to embrace her but it miscarries. The next day Jean-Baptiste doesn't come to work. The boss asks Patricia to go and make it up with him. Jean-Baptiste offers her a bouquet and before she has time to react she is hit by a jet of water hidden in the artificial bouquet.

Comments: Lefebvre's second feature has little in the way of plot, instead it is composed of a series of sketches between Jean-Baptiste and Patricia. Jean-Baptiste is a typical Quebec male, a child of the society he lives in, indecisive and without any great degree of initiative. The only action that he does in fact initiate is his attempt to embrace Patricia, and this ends in failure. Jean-Baptiste is very much like the revolutionary leader of *La révolutionnaire* (q.v.) — uncertain of what he wants and incapable of constructing his life in any forceful manner. Luc Perreault wrote in *La Presse* that "Lefebvre has no pity for the québécois: he shows what it is, colonized. Total poverty and sorrow. *Patricia et Jean-Baptiste* is an imperfect work, which is already dated, but it is important for québécois to see it, because it addresses itself directly to us and it throws truths in our face."

Notes: Production cost \$2,000. The film was shot very rapidly over nine days. Lefebvre wanted to consciously make a drab film about Montreal just before Expo '67 and this accounts for much of what is seen in the film.

References: *Objectif* août/septembre 1967 p.31; *Macleans* February 1968; *La Presse* 9 août 1968 and 14 septembre 1968; *Sept-jours* 21 septembre 1968; *Vie des arts* No. 54 printemps 1969.



Sex and The Lonely Woman

1966

84 minutes, eastmancolor/bw, English dialogue. 35mm.

p.c: *Vincent Quondamateo Production*
 exec. prod: *John Ennis*
 prod: *Vincent Quondamateo*
 assoc. prod: *Bruno Doffo, Samuel Goldfarb*
 dir: *Ted Leversuch*
 scen: *Margot Stevens*
 photog: *William Swenning*
 ed: *Bruno Doffo*
 mus: *John Bath*
 sn. rec: *Cec Tiboni*
 l.p: *Susanna Grossen, Sergio Regules, Ron Boni, Freddie Deakin, Israel Bak, George Bayar.*

Shot on location in Uruguay in late 1966. Released by Executive Films.

Synopsis: Neglected by her husband Ricardo, the commandant of an island prison off the South American coast, Marita languishes alone until the day a convict, Paul, escapes from the 'Isle of Flowers' and is washed up near her home. Marita smuggles him into the cellar, feeds and takes care of him, and eventually falls in love with him. The two of them plan to run away together as soon as the chance presents itself. One night a drunken Ricardo offers Marita to his friend Herman in return for a ring that he is wearing. Marita escapes, but the next day is spied in her lovemaking with Paul by Herman, who first attempts to blackmail Marita before calling Ricardo. The two lovers leave pursued by Ricardo and Herman, who eventually catch up with them. While Paul is held at gunpoint by Ricardo, Herman rapes Marita. Tossing sand into his captors eyes, Paul manages to kill the two assailants, buries them on the beach, and then escapes with Marita into Uruguay.

Comments: "Unusually talkative sex drama, in which the dialogue is delivered with all the artless sententiousness and high-mindedness of simple folk tragedy... But when the movie actually gets down to the sex, it turns startlingly arty, employing very quick flash-cuts for a brief grapple in the bath, and suddenly going into black-and-white, expressionistic scene setting and circling camera movement for the scene in which the lovers are espied in the act. Clumsy is scarcely the word for the film: it is so perfectly naive in all its moods (and especially in its fumbling action) that it compels a certain appalled fascination." — *Monthly Film Bulletin*.

Notes: Production cost \$60,000. Ennis and Leversuch moved this production to Uruguay as costs were much cheaper. This was their fourth production together.

References: *Monthly Film Bulletin* June 1974 p.133; *Cinema TV Today* 18 May 1974.

Take Her By Surprise

(Violent Love, Prends-la par surprise)

1965-66

80 minutes, bw, English dialogue, 35mm.

p.c: Somerset Motion Picture Productions

prod: John Somerset [Gaisford]

assoc. prod: Ted Lawrence [Leversuch]

dir: Rudi Dorn

photog: Gerhardt Alsen

ed: Glenn Ludlow

mus: John Bath

sn: Edward McCormack

sn. re-rec: Clarke Daprato

addit. photog: Robert Martin, John Gaisford, Ted Lawrence [Leversuch]

l.p: Joan Armstrong, Nuel Beckett, Paul Negri, Peter Adamson, Dara Wells, Solveigh Schattmann, Edward McCormack, Marjorie McCormack, Michelle Albert, Marjorie Spencer.

Shot on location in various parts of Ontario, winter 1965 to spring 1966. Released in 1967 in the United States by Cannon Productions.

Synopsis: Walter Dorland, unhappily married, is involved with his secretary Carla, a voluptuous young girl. He hires a renowned hypnotist Korba who he will use in his plot to kill his wife Margaret. Walter has meanwhile contacted Miklos, who has a history of sexual assaults to his credit, and convinces him that he will help try and cure him. Under this pretext Miklos is hypnotised by Korba and placed under Walter's power, responding to his orders through the use of one word. Walter manages to get Margaret to go out to their summer house and that night Miklos attacks her while she is asleep. However Margaret escapes from his first assault and a chase through the woods ensues. She eventually takes refuge in a barn until morning but Miklos discovers her hiding place. In the struggle that follows Miklos is killed by a fall and Margaret takes his gun only to recognize it as belonging to her husband. Walter arrives at their cottage expecting to find his wife dead but instead is confronted by Margaret who shoots him with his own gun.

Comments: This is an exploitation film in every sense of the word. It opens with a bizarre episode involving Miklos, who proceeds to rape an attractive social worker bent on helping him. The clumsiness of direction and editing, and the gratuitous nudity of this scene are expressive of everything that follows. Amateur is probably the best word to describe the production although technically it is a competent film. However one cannot escape the essential hollowness that lies at the core of the film and combined with a lack of anything approaching cinematic flair, it is of little interest. The nudity, all female, is inserted into the film without any regard for its aptness, and the endless shots of women undressing were obviously designed to sell the film. For a soft-core sex film however it lacks any subtlety and sensuousness — its mindless attitude towards its characters stripping it of any psychological power.

Notes: Production cost \$20,000. The film was shot on weekends which explains the long production schedule. It has never been shown in Canada, although it got a release in the States and in several European countries. Rudi Dorn was a set designer with the CBC and has since gone on to direct numerous programmes for that network. The film had as its working title *Death Trap*.

References: *Image et son* avril 1968 p.126 and sept/octobre 1968 p.166; *Cahiers du cinéma* mars 1968 p.73.

Warrendale

1966

100 minutes, bw, English dialogue, 16mm.

p.c: Allan King Associates for the Canadian Broadcasting Corporation

CBC exec. prod: Patrick Watson

prod/dir: Allan King

photog: William Brayne

ed: Peter Moseley

sn. rec: Russel Heise

sn. re-rec: Michael Billings

l.p: children and staff of House Two, Warrendale.

Shot on location in Warrendale, Ontario, February to March 1966. World première at the Cannes Film Festival as part of the Semaine des critiques in May 1967. Canadian première at the New Yorker 7 June 1967. Blown up to 35mm and released theatrically by Columbia Pictures.

Synopsis: Warrendale is a treatment centre for emotionally disturbed children. The Warrendale treatment fosters a family attitude amongst the children by placing them in groups of twelve into individual houses. Unlike most mental institutions, Warrendale believes in expression rather than control, and encourages outbreaks of emotion. When they do occur, staff members physically wrap themselves around the child in a "holding" position so that he can express his anguish in a love situation without hurting himself or others. Tony, Irene and Carol are three of the children in one Warrendale house. When the cook in their house, who is a close friend, dies unexpectedly, the children are told as a group. Each reacts in a totally different way. Accompanied by the staff members, the children attend the cook's funeral.

Comments: Allan King's first feature was a milestone in the evolution of cinéma-vérité, and placed him firmly in the forefront of this movement. King originally wanted to make a film about a child or a small group of children. To do this he gradually immersed himself and his crew in the children's environment until the team became a part of their life. He spent five weeks shooting and came up with forty hours of film. The project was commissioned by Patrick Watson of the CBC with the intention that it would be premièred on television — unfortunately this was not to be so as the CBC backed out over the offensive language contained in the film. *Warrendale* has been almost universally praised, most critics were stunned by the intensity of the emotions that the film dealt with, and the problems of the children evoked powerful responses. It is, and remains, a highly disturbing document. *Variety* called it an "engrossing, stark film", and the European response when it was shown at Cannes was little short of overwhelming. The experience is undeniable — it is King's focus that one should perhaps question. When asked by the children why he was making the film his reply is revealing: "I thought our society was emotionally cold and ungiving, a soulless and inhuman environment. . . It seemed to me that the children had gained a great deal from the freedom of expression towards which they were working and that they lived with a feeling, a warmth, and a genuine humanity which were rare in our world. . ." Dissident opinion, while not denying the disturbing qualities of the film, questioned the intent. King strove for emotional involvement, but for Jan Dawson in *Sight and Sound* the film had serious flaws. As an emotional document it only stimulates a vague awareness. The whole problem of selection raises fundamental questions of structure. This type of criticism stems from a certain misunderstanding of the filmmaker's intentions, but the fact that most people responded this way indicate limitations that King did not transcend, and indeed similar criticism was directed at his later features, *A Married Couple* (q.v.) and *Come on Children*.

Notes: Production cost \$60,000. The film was not shown on CBC Television as intended but it was released theatrically. It met with similar problems when the BBC professed a desire to show it (eventually it was shown by ITV) Its awards include the Prix d'art et d'essai and the International Society of Film Critics Award, both from the Cannes Film Festival; the British Television and Film Critics Award for best foreign film of 1967; Film of the Year, best feature and best director at the Canadian Film Awards; and the National Society of Film Critics of America Special Critics Prize as best documentary.

References: *Variety* 3 May 1967 p.24; *Filmfacts* 15 December 1968 p.375; *Sight and Sound* Winter 1967-68 p.44; *Cahiers du cinéma* juin 1967 p.49; *Séquences* octobre 1967 p.36; *Take One* Vol. 1, No. 7 p.23; *Film Quarterly* Winter 1967-68 p.52; *Films and Filming* November 1968 p.52; *Positif* dec/janvier 1968/69 p.83; *Image et son* 208/209 p.213; *Film Comment* Fall 1969 p.60; *New York Times* 17 September 1968; *Globe and Mail* 3 June 1967, 10 May 1967 and 5 January 1968; *Canadian Welfare* Jan/February 1968 p.24; *Toronto Daily Star* 18 April 1967; *Toronto Telegram* 18 April 1967; *Montreal Star* 5 October 1968; *Cinema Canada* Sept/October 1967 p.3; *Time* 26 May 1967 p.9; *The Observer* 17 September 1967; *Sunday Telegraph* 1 October 1967.

Wendy

1966

85 minutes, bw, English dialogue, 16mm.

p.c: Foxmer Productions, Saskatchewan

prod: Howard Cummer

dir: Fred J. Fox

scen: L. Thomas

photog: Fred J. Fox, Howard Cummer

mus: S. Gorchinski

l.p: Wendy Stark, Muerdine McCreath, Allen Hustak, Judy Mazurik, Terry Bowerman, Vic Pell, Janet McLane, Reni Aug, Ron Lowe.

Exteriors shot in Saskatoon, interiors in Regina, mid-July to mid-August 1966. No theatrical release.

Synopsis: Wendy leaves her home town and boy-friend to go to university determined to broaden her horizons. Her cousin Janet, with whom she lives, is already a student and through her she becomes a part of an exclusive group who call themselves the "Blue Hands". Janet sees university as the best place to find a good husband. Wendy falls in love with Vance who is being promoted by the group as student president. When Wendy becomes pregnant the group persuades Vance to break off the relationship, since it could damage his election chances. They also try to persuade Wendy to have an abortion but she refuses. Her former boy-friend also refuses to help break the news to her parents. Wendy confronts the Blue Hands at a meeting and accuses them of exploiting and manipulating other people and each other to satisfy their own egos. She runs from the room to her home and dials a number on the telephone but the line is busy.

Comments: Expressive of the interest in film that hit the universities in the mid-sixties, this film has all the drawbacks of a low-budget student production — poor sound, and a rambling and unstructured script — but it is still of more than passing interest. The performances are not as wooden as one would expect and there is also a rough-edged, primitive sense of discovery about the film. Grappling with certain issues common to many universities (unwanted pregnancies, university politics etc.), it is interesting to note that the moral centre of the film is a woman, who stands outside the pressures of the group and never loses her individuality.

Notes: Production cost about \$4,000. Many of the people participating in this project had had previous experience making 8mm films as a group but *Wendy* was a much more serious venture. Howard Cumber found himself one summer with a bit of extra money and together with Fred Fox they got their hands on a couple of Bolexes and proceeded to jump into the complexities of making a feature. Most of the people involved were students of the University of Saskatchewan in Saskatoon — Cumber had an economics background and Wendy Stark and Allen Hustak were drama students. The sound mix and the master print were done at Film House in Toronto, with Bob Crone allowing them to use the facilities from about ten at night to six the following morning. They wanted to get the film shown on the university circuit but all attempts failed. It was shown to the CBC and Criterium Films, a distribution company in Montreal, but again nothing came of this. The film was shown in Saskatchewan and had one screening at McGill before the driving lights moved on to other things. The only one involved who has remained in the visual arts is Fox, who has worked with the CBC and NFB.

YUL 871 (YUL 871)

1965-66

71 minutes, bw, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: André Belleau

dir: Jacques Godbout

scen: Jacques Godbout, Jacques Languirand

photog: Georges Dufaux, Gilles Gascon

ed: Victor Jobin, Georges Mayrand

mus: François Dompierre, Stéphane Venne

sn: Claude Pelletier

sn. ed: Bernard Bordeleau

sn. mix: Ron Alexander, Roger Lamoureux

l.p: Charles Denner, Andrée Lachapelle, Paul Buissonneau, Jean Duceppe, Jacques Desrosiers, Francine Landry, Boudha Bradon, Les Jérolas, Jacques Normand, Claude Préfontaine, Louise Marleau, Victor Désy, Violet Bussey, Connie Kilbourn.

Shot on location in Montreal, 28 July to 14 September 1965. World première at Karlovy-Vary Film Festival, Czechoslovakia 12 July 1966. Canadian première in Montreal as part of the Festival du cinéma canadien, Montreal Film Festival on 30 July 1966. Released by Columbia Pictures.

Synopsis: A young European engineer is on a business trip to Montreal but he has to wait for two days before he can finish some transactions. To kill time he walks the streets of Montreal, and meets an eleven year-old girl Hélène, and a beautiful young woman Madeleine, who is engaged to a gunsmith. His talks with Madeleine prompt him to start looking for his parents, who he was separated from during the war when he was four, and who are possibly living in Montreal. He has a

brief affair with Madeleine over these two days, and finally rediscovers his parents before he flies off to New York.

Comments: Joan Irwin writing in the *Montreal Star* called it a mixture of tourist board promotion and a tenuous romance with psychological overtones. "Godbout is a novelist . . . and in writing the scenario for his film he has made a novelist's error in judgement. This, in combination with his lack of experience in feature films, has resulted in a tedious, inconsequential film. . . With too subtle a scenario and too uncertain an approach, Godbout's troubles have been compounded by the completely inadequate performances of Charles Denner and Andrée Lachapelle." Alain Pontaut in *La Presse* had a quite different reaction — "the film is constantly intelligent in that it carries out the 'tour de force' of fixing our eyes upon the moral world that the stranger carries with him over the course of the two days and through the discovery of a tourist's Montreal, more anonymous than bewildering."

Notes: Production cost \$200,000. After a number of years as a script-writer at the NFB Godbout turned his talents to features with *YUL 871*. It was shown at the Montreal Film Festival in 1966 and it won a prize at the Chicago Film Festival.

References: *La Presse* 31 juillet 1966, 1 août 1966 and 2 août 1966; *Le Devoir* 26 juillet 1966 and 3 août 1966; *Montreal Star* 1 août 1966; *Objectif* mai 1967 p.35; *Take One* Vol. 1, No. 1 p.25; *Toronto Star* 15 July 1966.

Zorstoki switanki

1964-1966

185 minutes (later cut to 120 minutes) Ektachrome colour, Ukrainian dialogue, 16mm.

p.c: Oshawa Ukrainian Film Club

prod/photog/ed/sn: Walter Wasik

dir: John Krasny

scen: Stefan Lubomyrsky, based on his novel

mus: Alan Rissor

art dir: Walter Baczynsky

l.p: Mike Nosovenko, Vera Nosovenko, John Krasnozony [Krasny], Tonia Lysanewich, Mike Senyk, George Dobrowsky, John Ralko.

Shot on location in and around Oshawa, and at the Oshawa Motion Picture Studio, July 1964 to June 1966. Première at the Marks Theatre, Oshawa on 6 November 1966.

Synopsis: During the Second World War, the Ukrainian Partisan Army (UPA) fought both the German invaders and the Red Army in an attempt to free the Ukraine from Soviet tutelage. Captain Vereta, a Ukrainian in the Red Army, falls in love with Maria, who belongs to the UPA. Maria entices Vereta to join their cause, but the situation is complicated when Colonel Shchablov of the Red Army tries to marry off his daughter Anizia to the captain.

Notes: Production cost \$87,000 of which over \$50,000 was a private loan which has been repaid. Wasik was the driving force behind the film. Born in the Ukraine he left as a young boy in 1948, first to Germany and then on to Canada. His father was a photographer and the younger Wasik having caught the bug decided to go to film school in Los Angeles. Returning to Canada he opened a photo studio in Oshawa, organized the Ukrainian Film Club, and when the club couldn't find a headquarters, he bought land in the Oshawa Industrial Park. Here he built his motion picture studio during 1963 and 1964. Shooting was done only on Sundays and this accounts for the long production schedule. One of the biggest snags was finding locations that resembled the Ukraine. Many of the crew and cast worked at General Motors, where Wasik had also spent some time, and it is a tribute to their energy that the film was made. Wasik later went on to make *Nikoly ne nezabudu* (q.v.), *The Proud Rider* (1971), and *Marichka* (1974). The film was released in Canada, the United States, Australia, Argentina, Brazil and many European countries.

References: *Toronto Telegram* 14 August 1965; *Toronto Star* 13 June 1966; *Montreal Gazette* 22 September 1966; *GM Topics* January 1966; *Financial Post* 21 January 1967; *Globe and Mail* 20 September 1966; *Macleans* April 1968; *The Bugle* 3 March 1966; *Canadian Industrial Photography* May/June 1967.

N.B.: This film is often referred to as *The Cruel Dawn*.

1967

Ce soir-là, Gilles Vigneault. . .

1967

68 minutes, colour, French dialogue, 16mm.

p.c: Société générale cinématographique/Omniart

dir: Arthur Lamothe

photog: Michel Brault, Jean-Claude Labrecque, Michel Régnier, Claude Jutra, Bernard Nobert, Jacques Leduc

ed: Arthur Lamothe, Alain Godon, Pascal Gélinas, Pierre Larocque, Pierre Savard

mus: Gilles Vigneault

sn: Joseph Champagne, Marcel Carrière, Serge Beauchemin

sn. mix: Clarke Daprato

l.p: Gilles Vigneault.

Shot on location in Montreal, Natashquan and along the North Shore over a period of several months in 1967. Première at the Cinéma Pigalle in Thetford Mines on 3 May 1968.

Synopsis: Documentary on Gilles Vigneault, the well-known Quebec folk singer, in concert at the Comédie canadienne in Montreal and at a provincial theatre hall. It features his songs, his stories and his monologues. The concert is intercut with shots of Natashquan on the North Shore and the places which illustrate Vigneault's best known songs.

Comments: "In doing a full-length film on Vigneault, Arthur Lamothe was careful to avoid the obvious pitfall of illustrating the songs with pretty pictures. Through a spirited and ingenious editing and blending of song and narrative, he focuses upon Vigneault-the-performer as the central dramatic element, bringing in, contrapuntally, occasional images or scenes from Natashquan, Vigneault's home, and the country he sings about, not as illustration, but to prolong a mood, or to call forth a variation in melody. . . The result is a most entertaining work, even if it is not on the same level as *Poussière sur la ville* with respect to complexity of structure and mastery of composition." — Gabriel Breton in *Take One*.

Notes: Production cost \$20,000. This was Arthur Lamothe's second feature film, and marked his debut in documentary features.

References: *Take One* Vol. 1 No. 10 p.33; *La Patrie* 7 janvier 1968; *Sept-jours* janvier 1968.



C'est pas la faute à J.C.

1966-67

72 minutes, colour, French dialogue, 16mm.

p.c: Office national du film du Canada

dir: Georges Dufaux, Clément Perron, with the help of Jacques Desrosiers

scen: Georges Dufaux, Clément Perron

photog: Gilles Gascon

ed: Georges Dufaux, Claude Godbout, Clément Perron

mus: Jacques Desrosiers, F. Richard, "Our Generation", Paule Baillargeon

sn: André Hourlier, Jean-Guy Normandin

sn. ed: Sidney Pearson

sn. mix: Ron Alexander, Roger Lamoureux

l.p: Jacques Desrosiers, Michèle Chicoine, Mary Gay, Michael Devine, Paul Buissonneau, Paul Hébert, Lisette Gervais.

Shot on location in Montreal, Quebec City, St-Jacques l'Achigan, St-Isadore de Prescott, l'Île Perrot, St-Hilaire, St-Lazare, Marieville, Trois-Rivières, St-Charles sur le Richelieu and Thetford Mines, 6 September to 26 October 1966. Première on Radio-Canada on 18 February 1968 as part of *Beaux Dimanches*. Released by Columbia Pictures.

Synopsis: A québécois guide takes three American tourists on a tour of Quebec. It is a parody of the contradictions and the characteristics of the québécois — their tendency to have large families, their well-

established belief in miracles which allows them to name many towns and villages after saints.

Comments: Dufaux and Perron wanted to make an unsophisticated comedy. Taking their lead from *La vie heureuse de Léopold Z.* (q.v.), the filmmakers tried to distance themselves from their material, an approach that allows for a more humorous point of view. The film is a fable, a representation of reality, that uses signs and images from this reality and archetypal characters to make its points. Michèle Favreau in *La Presse* felt that although it was not a committed film (*un film engagé*), it had great visual imagination and an exceptional ability to invent gags.

Notes: Production cost about \$100,000. The film had a very limited release and to all intents and purposes very few people have actually seen it. It is usually referred to as *C'est pas la faute à Jacques Cartier* but in fact this is not its title. Of course the J.C. of the title is a pun that could either mean Jacques Cartier or Jesus Christ. There are also two versions to the film. The first one, which played on television, ran 87½ minutes, but this version was destroyed and the film was cut to its present running time of 72:21 minutes.

References: *La Presse* 17 février 1968; *Le Devoir* 11 novembre 1967; *La Patrie* 11 février 1968; *Combat* 2-3 août 1969.



Délivrez-nous du mal

1965-67

81 minutes, bw, French dialogue, 35mm.

p.c: Coopératio

dir/ed: Jean-Claude Lord

scen: Jean-Claude Lord, from the book by Claude Jasmin

photog: Claude Charron

mus: François Dompierre

sn/sn. ed: Serge Beauchemin

sn. mix: Michel Belaieff

l.p: Yvon Deschamps, Guy Godin, Catherine Bégin, Sophie Sénécal, Olivette Thibault.

Shot on location in Montreal in March 1965. Première at the Cinéma Saint-Denis in July 1969. Released by France Film.

Synopsis: André Dastout, son of a wealthy family, has a confused kind of friendship with Georges Langis who is a shabby journalist. Georges accepts the benefits of this friendship but does not hesitate to scorn André or humiliate him in public. André's married sister has also been involved with Georges. She really believes that she has been delivered from evil until the day he returns to her, but it is only long enough to get her back and drop her again. Aware of the unhealthy nature of his friendship with Georges, André tries to free himself from the tie but is unsuccessful. He hires two thugs to kill his friend on Mont-Royal, but Georges avoids this death by committing suicide.

Comments: Jean-Claude Lord's first feature was not a great success. Coming out as it did, four years after it was shot, it was bound to appear dated. Jean Chabot wrote in *Le Devoir*: "The film comes from a period that can be called the historic adolescence of Quebec. But the québécois is liberating himself. To understand or simply judge the evolution and liberation of the individual — the French Canadian male and the average québécois — we need only compare the presence of Godin in *Délivrez-nous du mal* and *Valérie*. In particular we notice what surrounds him: the former is marked by forbidden, brutal, ambiguous and tortured loves, whereas in the latter there is a joyous unselfconsciousness thanks to a québécoise girl. They say that there is a homosexual relationship in *Délivrez-nous du mal*, but what we are shown are completely alienated and conflicting relationships between men and women."

Notes: Production cost about \$120,000. This was Coopératio's fourth feature production and the first time that Jean-Claude Lord had directed a feature. They actually started with about \$5,000 in cash and mounted the production as a co-operative venture (see *Trouble-fête* for notes on how this was done). Post-production was delayed because of money problems but Lord had an answer print in 1967. However France Film didn't want to release the film and this accounts for the two year delay before it was actually seen by an audience. And of course when it eventually appeared it was an 'old' film, and much had happened to Quebec cinema in the intervening period. Lord has since made *Les colombes* (1972) and the highly successful *Bingo* (1973).

References: *La Presse* 5 juillet 1969; *Le Devoir* 7 juillet 1969; *Le Soleil* 26 juillet 1969.



Entre la mer et l'eau douce

(Drifting Upstream)

1965-67

85 minutes, bw, French dialogue, 35mm.

p.c: Coopératio

dir: Michel Brault

scen: Denys Arcand, Michel Brault, Marcel Dubé, Gérald Godin, Claude Jutra

photog: Michel Brault, Bernard Gosselin, Jean-Claude Labrecque

ed: Werner Nold, Michel Brault

mus: Claude Gauthier

sn: Serge Beauchemin

sn. ed: Jean-Pierre Joutel, Elizabeth Joutel

sn. mix: Clarke Daprato

assist. dir: Jean-Claude Lord, René Laporte

l.p: Geneviève Bujold, Claude Gauthier, Robert Charlebois, Louise Latraverse, Pauline Julien, Paul Gauthier, Denise Bombardier, Gérald Godin, Réginald Chartrand, Suzanne Valéry, Philomène Desterres, Tamara Jourdan, Mme R. Chartrand, Monique Sirois, Ronald Jones, Raymond Royer, Georges Carron, Griffith Brewer, Jacques Bobet, Capitaine Réjean Desgagnés.

Shot on location in Montreal and along the North Shore, 1965 to 1967. Première at the Montreal Film Festival on 12 August 1967. Released by Faroun Films.

Synopsis: Claude Tremblay leaves his work and his home on the North Shore to come and try his luck in Montreal. Here he gets a succession of jobs and one day meets an attractive young girl Geneviève, who is waitressing in an old run-down restaurant. It is the start of a love affair between the two of them. Claude who is unhappy with his job enters an amateur singing competition and wins first prize. This begins to open doors for him and he gradually becomes more popular as a singing star, and briefly gets involved with a married woman. A final rupture follows between Geneviève and himself. After returning several times to his home town, Claude comes back to Montreal where he becomes even more successful with his singing. One night he meets Geneviève backstage, only to discover that she is now married.

Comments: The gentleness of observation that was so much a part of Brault's *Geneviève* sketch in *La fleur de l'âge: Les adolescents* (q.v.) is also in evidence here. Brault handles his material with great care and deftness while everything is firmly controlled. There are no strong dramatic peaks to the film, and coupled with the sensitive and fresh performances from Bujold and Gauthier, *Entre la mer et l'eau douce* strikes one through its unobtrusiveness. Brault has chosen to deal with one of life's greatest complexities, the at times irreducible gap between professional fulfilment and emotional happiness. At the end of the film we have a Claude who has realized certain dreams, but he is alone and the one person he cared for is no longer part of his life. Michèle Favreau in *La Presse* felt that Brault used the myth of the gentle savage, of a man who was in harmony with his people and with nature but who was a foreigner in the city. "This theme of nostalgia for the land by a stranger in a city, has always haunted our culture. But perhaps it is the singers who express this idea in the simplest and most direct way. The phenomenon of song in Québec today is a very important and real step in the repossessing of a country."

Notes: The film was shown at the Montreal Film Festival as part of the Canadian Film Week, and at the Berlin Film Festival. This was Brault's first fiction feature, after an enormous amount of work on key Quebec films of the period. He is probably Canada's most eminent cinematographer, and his latest film *Les ordres* (1974) won the prize for best direction at Cannes in May 1975.

References: *Séquences* octobre 1967 p.34; *Variety* 10 July 1968 p.6; *La Presse* 22 juin 1968 and 29 juin 1968; *La Patrie* 20 août 1967; *Cinéma 67* No. 120; *Image et son* septembre/octobre 1972 p.96.

The Ernie Game

(Ernie)

1967

88 minutes, eastmancolor, English dialogue, 35mm.

p.c: National Film Board of Canada/Canadian Broadcasting Corporation

exec. prod: Robert Allen

prod: Gordon Burwash

dir/scen: Don Owen, based on original stories by Bernard Cole Spencer

photog: Jean-Claude Labrecque, Martin Duckworth

ed: Roy Ayton, Susan Gibbard

mus: The Kensington Market

sn: Roger Hart

sn. ed: Vic Merrill, Malca Gillson

sn. mix: Michel Descombes, Roger Lamoureux

art dir: Derek May

l.p: Alexis Kanner, Judith Gault, Jackie Burroughs, Leonard Cohen, Derek May, Anna Cameron, Louis Negin, Corinne Copnick, Rolland D'Amour.

Shot on location in Montreal, January 16 to April 1, 1967. Première on CBC-TV as part of the Festival series 8 November 1967. Shown theatrically at Cinecity in Toronto 17 October 1968. Released by Columbia Pictures.

Synopsis: A confused and helpless Ernie has recently been released from a mental hospital. To make matters worse his landlady kicks him out of his room. Donna, a beautiful young girl, meets him on the street carrying his suitcase and takes him home with her. Donna finds Ernie, for all his lack of direction, attractive and the two begin to live together. At a party Ernie runs into an ex-girlfriend Gail, and the two become involved again. Although aware of the dangers, Gail seems unable to prevent the relationship. He steals her watch, buys a camera, "borrows" a typewriter and gets a gun. His imagined rejection drives him into fantastic schemes, including suicide. He takes pills in his attempt but not before phoning Donna for help, telling her he is about to die, that he wants to live, and she is the only one who knows.

Comments: Owen's second feature had as its roots a story about a schizophrenic, suggested in the film by the two girls who are involved with Ernie, both totally opposite in character. It is, as Owen admits, a film concerned with the surface of things, where nobody tells you anything about the characters, and their motivations remain cloudy and ambiguous. The detached treatment of the subject and the main character kept Ernie remote and unknowable, a quality that also had much to do with people's reactions towards the film. As Natalie Edwards perceived in *Cinema Canada*: "it perplexed the audience with the same kind of dual reactions to Ernie that Ernie had himself to society." The film exacted totally contradictory feelings. Gerald Pratley termed it "an utter failure" in the *Toronto Telegram*, Patrick Scott in the *Toronto Star* described it as "the largest pile of garbage committed to film since the invention of the nickelodeon." Yet Wendy Michener in the *Globe and Mail* raved over it and Mark Slade in the *Montreal Gazette* found that it touched many bases. The film seems to have evoked very personal reactions. Rooted in a non-psychological cinema, close to the absurdities of Godard's world which provoke similar types of criticism, Canadian audiences on the whole could not relate to this strange drifter named Ernie.

Notes: Production cost \$320,560 although the authorized budget was \$265,621 causing Senator Fournier to complain in the Senate about its cost. *The Ernie Game* was intended to be one of a number of NFB/CBC co-productions to be shown on CBC-TV and then released to regular theatres. Only one other was finished apart from *The Ernie Game* — Ron Kelly's *Waiting For Caroline* (q.v.). Owen said that he felt the pressures of the whole project, which was intensified by the size of the budget. The film ran only two weeks in Toronto and was a big commercial failure. Owen was voted best director at the Canadian Film Awards for the film in 1968 and it was voted best feature film. It was also shown at the Berlin Film Festival, and it won an honourable mention at the Barcelona festival.

References: *Cinema Canada* No. 8 p.34; *Take One* Vol. 1, No. 6 p.4 and Vol. 1, No. 8 p.26; *Image et son* sept/octobre 1969 p.111 and sept/octobre 1972 p.98; *Globe and Mail* 18 October 1968; *La Presse* 25 janvier 1969; *Montreal Gazette* 4 November 1967; *Maclean's* October 1967; *Toronto Star* 4 November 1967; *Cinema Canada* Nov/December 1967 p. 12; *CBC Times* Vol. 20, No. 19, 1967 p. 2.

Gros-Morne

1966-67

62 minutes, colour, French dialogue, 16mm.

p.c: Office national du film du Canada

dir: Jacques Giraldeau

photog: René Verzier

ed: Werner Nold

mus: Michel Garneau

sn: Serge Beauchemin

sn. ed: Bernard Bordeleau

sn. mix: George Croll, Claude Delorme

l.p: Michel Garneau, Michelle Rossignol, Claude Piché, Hélène Larochelle, Roger Pelletier, André Saican



La vie heureuse de Léopold Z.



Le viol d'une jeune fille douce



Red



Kid sentiment



Nomingue . . . depuis qu'il existe

Shot on location in Gros-Morne and Matane in the Gaspé, Montreal and Quebec City, 28 November to 23 December 1966. Released non-theatrically by the National Film Board.

Synopsis: A documentary on a small village in the Gaspé which is slowly losing its population through chronic poverty and a depressed economy. The village by itself cannot extricate itself from this tragedy, but there is a wall of indifference and ignorance that separates the poorer regions of the province from those better off. The film reveals the alienation of the people of Gros-Morne, without work and deprived of decent living conditions. Interviews and conversations portray a little community strongly attached to its values of the family and the land. The populace are asked to express their thoughts over the problem and possible solutions.

Comments: Paul Tana wrote in *Le cinéma québécois: tendances et prolongements* that *Gros-Morne* represented a big step for Giraldeau over his short films which replaced content with technical virtuosity. "*Gros-Morne* failed because of a true aesthetic search, the desire to unite fiction and documentary... In spite of the formal failure it represents an important step in Giraldeau's work — he has refused facility. One could almost say that it is really his first film."

Notes: Production cost about \$60,000. After the film was shown by Radio-Canada the people of Gros-Morne violently protested against the film, maintaining that it portrayed them in an exaggerated, humiliating light. Giraldeau had a number of short films to his credit before *Gros-Morne*, and he had worked as an assistant to Nicholas Ray on *The Savage Innocents*.

References: *Le cinéma québécois: tendances et prolongements* p.106; *La Presse* 30 décembre 1967.

High (In)

1967

74 minutes, bw/colour, English dialogue, 16mm.

p.c: Larry Kent Production
prod/dir/scen: Larry Kent
photog: Paul Van der Linden
ed: Pierre Savard
mus: The Sidetrack

sn: Michael [Michel] Hazel, Frank LeFlaguais, Gatien Roy
l.p: Lanning [Lanny] Beckman, Astri Torvik [Thorvik], Joyce Cay, Dennis [Denis] Payne, Carol Epstein, Doris Cowan, Al Mayoff, Melinda McCracken, Mortie Golub, Janet Amos, Paul Kirby, Jack Esbein, Peter Pyper, Laurie Wynn Kent, Gary Eisenkraft, Dennis Carole, Christine, Sue, Daphne, Karyn.

Shot on location in and around Montreal and Toronto in the summer of 1967. Opened in San Francisco at the Presidium Theatre in 1968. Released by Joseph Brenner Associates.

Synopsis: Tom is an idle, young Montrealer who has quit university. He now gets along by stealing money from middle-aged women he seduces and by selling marijuana. He meets Vicky, a young straight-laced librarian, and invites her to a wild psychedelic party, after which they go home to her apartment, wake up her roommate, smoke-up and then make love. Tom moves into the apartment which soon results in Vicky's roommate leaving. Penniless, Tom picks up some credit cards and the two of them go to Toronto for a wild, expensive time. Eventually they return to Montreal — by now Vicky is a transformed person. They start to roll drunks for money, but one time Vicky beats up her victim. Tom tells her that they are not a couple of thugs but she only ignores him. Vicky has a brief affair with a man she picks up in a bar and Tom tries to do the same thing, but because of his attachment to Vicky is unsuccessful. Taking her former lover to the Laurentians with Tom, Vicky argues with the man and ends up by killing him. Propping the body up against a tree, Tom and Vicky make love in a near-by field. Later in a restaurant they seem happy together, but while Tom leaves the room for a minute, Vicky steals his money and car keys and drives off.

Comments: Made at the peak of the hippy, love cult, Kent's fourth feature is a type of reaction to that sentiment. Calling it a film that examines the abuses of freedom, he has chosen to portray the gradual corruption of a girl by an amoral drifter, until finally she has adopted all of his most odious characteristics. He, on the other hand, is slowly becoming more humanized — the inversion is complete. At a time when individual freedom and communal love were being looked upon by the young as the solution to the problems of the world, Kent saw amidst all this talk of love a hate cult nurtured on anarchism. (It is interesting to contrast the Beatles song *All You Need Is Love* with *High*.) These elements

are also fused to the image of a woman who is achieving dominance and strength, while Tom's love for Vicky is shown as an emasculating experience. After all the uproar over the sex and nudity, is Kent in the final analysis a moralist? The sex is joyless and empty. Within his portrait of woman's fall from grace, Kent has hit on themes that are perhaps the most pertinent and probing that he had hitherto dealt with; Patrick MacFadden in *Take One* referred to *High* as a "...bleak etching of a society deep in spiritual winter." Reaction expectedly was mixed, ranging from Wendy Michener in the *Globe and Mail* terming it his best film full of "gutsy honesty" to Gordon Sheppard in the *Toronto Telegram* calling it "mediocre".

Notes: Production cost \$50,000. It was to have been premièred at the Montreal Film Festival in August 1967 but the Quebec Censor Board refused the film causing a good deal of controversy. Its commercial première was to have been at Cinecity in Toronto on 15 January 1968 but the Ontario Censor Board also banned the film. Eventually it opened in late 1968. It received a special mention at the San Francisco Film Festival in the "Film as Art" category, and was shown at the Berlin Film Festival, the Liege Film Festival and the Knokke Le Zoute Festival in Belgium. Following the film's initial bookings, the title was changed from *High* to *In* in the United States.

References: *Filmfacts* Vol. 12, No. 7 1969 p.153; *Variety* 10 July 1968 p.6; *Cinema Canada* Nov/December 1967 p.14; *Toronto Star* 16 January 1968; *La Presse* 2 février 1968 and 2 novembre 1968; *New York Times* 3 April 1969; *Cahiers du cinéma* octobre 1967 p.56; *Globe and Mail* 17 January 1968; *Take One* Vol. 1, No. 7 p. 26; *Toronto Telegram* 9 August 1967.

Il ne faut pas mourir pour ça (Don't Let It Kill You)

1966-67

75 minutes, bw, French dialogue, 35mm.

p.c: Les Films Jean-Pierre Lefebvre
dir: Jean-Pierre Lefebvre
scen: Jean-Pierre Lefebvre, Marcel Sabourin
photog: Jacques Leduc
ed: Marguerite Duparc
mus: Andrée Paul
sn: Serge Beauchemin
sn. ed: Pierre Bernier
sn. mix: Barry Lucking
l.p: Marcel Sabourin, Monique Champagne, Suzanne Grossman, Mouffe [Claudine Monfette], Lucille Bélanger, André Pagé, Denise Morelle, Gabbi Sylvain, Gaétan Labrèche, Zivart Cankul, Lusarif, Atamoglu, Fleur-Ange Laplante.

Shot on location in Montreal in the autumn of 1966. Premièred in the Expo Theatre as part of the Montreal Film Festival on 11 August 1967. Released by Faroun Films.

Synopsis: The film begins with a shot of a slogan scrawled on a blackboard "I want to change the course of things — but it is things which change me." Abel is a slightly eccentric man who lives a free and easy life. On this day he gets up to have breakfast, but behaves in a very bizarre manner as he gets ready to go out. He has a girlfriend Madeleine to whom he shows more indifference than love; he goes to the hospital to visit his mother who is very ill and finds out that his father who is living in Brazil has left him \$10,000. Then quite by chance he runs into Mary, an old girlfriend of his who he hasn't seen for five years. She is just about to leave for Paris to get married. He returns to his apartment to wait for Madeleine and as he is waiting he receives a telephone call from a doctor who informs him that his mother has just died.

Comments: Lefebvre's third feature takes as its central character Abel, who has echoes in Jean-Baptiste and the revolutionary leader of *Le révolutionnaire* (q.v.). He is a slightly befuddled person, a drifter who reacts off people. With two crises in his life on the same day, he is more or less forced to re-examine what he is. *Cahiers du cinéma* called it his most likeable film, "...the most tender and yet the most tightly controlled of his films, impressing the viewer at once with its beauty as well as with its sureness of touch in the interplay between emotion and irony — the sweet and the bitter." Most English critics found it listless and slow but Joan Fox in *Cinema Canada* wrote that it is "...haunting in its understated austerity. This film is perhaps the definitive portrait of the sort of frigidity of the Canadian male..." It was really Lefebvre's first film to receive critical acclaim and his first to open in a large Montreal theatre where it only lasted two weeks.

Notes: Production cost \$50,000. It marked Lefebvre's turn towards a more traditional form of film as he had a prepared script that was fairly

conventional. The film shared the Grand Prix at the Montreal Film Festival in 1967 with *Warrendale* (q.v.), was voted best film at the Hyères Week of Cinema in France, and was shown at the Berlin Film Festival as part of the week of young Canadian films.

References: *Cahiers du cinéma* août 1968 p.14 and décembre 1968 p.82; *Séquences* octobre 1967 p.33; *La Presse* 23 mars 1968; *Montreal Star* 12 August 1967 and 19 March 1968; *Globe and Mail* 5 May 1969; *Toronto Telegram* 12 August 1967; *Sept-jours* 24 mars 1968; *Le Monde* 12 octobre 1968.



Isabel

1967

108 minutes, eastmancolor, English dialogue, 35mm.

p.c.: Quest Film Productions
prod/dir/scen: Paul Almond
prod. associates: Peter Carter, Joyce Kozy
photog: Georges Dufaux
ed: George R. Appleby
mus: Harry Freedman
songs/sung by: Marc Strange
sn: Russ Heise
sn. ed: George R. Appleby, Paul Almond
sn. mix: Joe Grimaldi
l.p: Geneviève Bujold, Marc Strange, Gerard Parkes, Elton Hayes, Ede Kerr, Albert Waxman, Ratch Wallace, Linden Bechervaise, Eric Clavering, Rob Hayes, J. Donald Dow.

Shot on location in Shigawake, Québec, April to May 1967. World première at 72nd Playhouse in New York City on 23 July 1968. Canadian première at Cinéma Place Ville-Marie, Montreal on 19 September 1968. Released by Paramount Pictures.

Synopsis: Isabel returns to her family's farm on the Gaspé coast upon hearing of her mother's death. Her Uncle Matthew asks her to stay on and help him with the farm and reluctantly she agrees. The place holds disturbing memories for her: of her strict mother, of the freak accident in which her deranged grandfather was killed and of her father and brother Arnold, both drowned at sea. One night during a storm, Isabel thinks she sees Arnold, but realizes it was probably Jason, a young stranger who has an uncanny knowledge of the farm and Isabel's past, and who also wants to buy the farm. At a local dance three men try to rape her, but Jason breaks this up. Lying awake that night, Isabel hears a noise in the parlour and comes down to find her uncle who has unexpectedly returned. He confesses his love for her mother and a terrified Isabel rushes from the house looking for Jason who is at the wharf preparing for a fishing expedition. As he makes love to her, Isabel sees in his place the faces of her father, brother and grandfather.

Comments: The film is very personal. Almond had wanted to make a film in the Gaspé for a long time, and the casting of his wife in the central role obviously intensified this tendency. In fact he shot a film for the CBC Telescope series entitled *October Beach* in 1964, and this was very consciously notes for the feature film he had in mind. *Isabel* is an extremely interior, psychological film which wavers on the borderline of being a suspense drama. Almond is concerned with the concept of fear — in order to rid herself of her fears, Isabel must return to her roots and confront their existence. The ambivalence of the ending is a structural weakness, for Almond side-steps the implications of his theme. By the last image we are left wondering whether Isabel has come to terms with her life, her ghosts or has she descended into a form of madness where she will never be able to distinguish between reality and the illusions of her mind, her past? The film was quite well received by the New York critics, got good reviews in Montreal, but was sharply criticized in Toronto. Vincent Canby commented in the *New York Times* that it was "...too superficial to be much of a psychological study, and too intelligent really to be effective as Gaspé-Gothic romance" — and this is a fairly representative sampling of its critics. But *Isabel* established Almond as a new talent and much of the promise that is visible in this work was developed in his next feature *The Act of the Heart*.

Notes: Production cost \$265,000 and it was financed by Paramount. Almond was a highly respected television director who had done a great deal of fine work in that medium for the CBC in the fifties and early sixties. *Isabel* also did much to launch Geneviève Bujold's career as an international star. The film won four Etrogs at the 1968 Canadian Film Awards, Almond received a nomination from the Director's Guild of America, the film was shown at the Acapulco and Carthagenia film festivals, and it won a Canadian Film Development Corporation financial Award for Quality.

References: *Variety* 24 July 1968; *Monthly Film Bulletin* June

1969 p.126; *Filmfacts* 1 November 1968 p.310; *Take One* Vol. 1, No. 11 p.24; *Cinema Canada* May/June 1968 p.5; *Cahiers du cinéma* mai 1969 p.66; *Positif* décembre 1969 p.70; *Image et son* juin/juillet 1969 p.147; *Globe and Mail* 21 September 1968; *New York Times* 24 July 1968; *Montreal Star* 18 October 1969; *Le Devoir* 21 septembre 1968; *Saturday Night* November 1968 p.65; *Toronto Telegram* 21 September 1968.



La marée

1967

78 minutes, colour, French dialogue, 8mm.

p.c: Les Douze Associés
prod: Alain Harnois
dir/photog: Michel Audy
scen: Raynald Gélinas, Michel Audy
ed: Michel Audy, assisted by Claude Panneton
sn: Alain Harnois, Luc Richard, Raynald Gélinas
sn. mix/post-sync: Daniel Pagé
assist. dir: Raymond-Carbonneau Plourde
l.p: Claude Rivard, Jean-Guy Bécotte, Claude Panneton, Diane Descôteaux, Jean Panneton. (post-synchronised with the voices of Michel Arsenault, Gilles Lambert, Danièle Panneton, Claude Panneton and Michel Avoy.)

Shot on location in Trois-Rivières and the surrounding area, June and July 1967. Released locally by Michel Audy, also in a Super 8mm. version.

Synopsis: The subject concerns the sudden arrival of a stranger amidst a group of young people on vacation. The action revolves around the confrontation of two characters — Erick and Stéphane — who embody two totally different ways of looking at the world. Stéphane is a young well-to-do bourgeois, who spends his vacation going to restaurants, swimming, partying and passing the time with his girlfriend Claude. The complacent emptiness of his life can only arouse the disdain and anger of the young, rebellious Erick. But Stéphane is also an epileptic, who is keenly aware of his defect and the distance it creates between him and the world. He doubts both his capacity to inspire the love of the world and those he loves (he doubts his girlfriend and in a dream sequence he believes himself cast away and rejected). Erick also does not feel in harmony with the world but he has chosen the absurd and the gratuitous action. Erick is a stranger in the bourgeois world as he has chosen the life of a wanderer, travelling around on a motorcycle and living from day to day.

Notes: Production cost \$2,500. This was Michel Audy's first feature film, made at twenty and shot on 8mm. Audy had been involved with the cinema from an early age and before the age of twenty he had already made four short films. The last of these, made for a contest offered by Radio-Canada for its programme *Images en tête*, won first prize and brought Audy to the attention of Claude Jutra, who was most impressed by his work. The script for *La marée* took about a year to write. However, through its local distribution it earned back about \$4,000 and it allowed Audy to make his second feature, *La gelure* (q.v.).

References: *Séquences* décembre 1970 p.9.



Mon amie Pierrette

1967

68 minutes, colour, French dialogue, 16mm.

p.c: Office national du film du Canada
prod: Clément Perron
dir/scen: Jean-Pierre Lefebvre
photog: Jacques Leduc, assisted by Claude Larue
ed: Marguerite Duparc, Madeleine Letellier
sn: Serge Beauchemin
sn. ed: Jean-Pierre Joutel
sn. mix: Joseph Champagne, Jean-Pierre Joutel
l.p: Francine Mathieu, Yves Marchand, Annie Fortier, Gérard Fortier, Raoul Duguay, Madeleine Thibault, Francine Thibault.

Shot on location in Richmond and Lac Bonnalay in the Eastern Townships, 30 August to 9 September 1967. Première at Studio 9 in Quebec City on 20 July 1969. Released by Faroun Films.

Synopsis: Yves, a student, goes off to visit his girlfriend Pierrette who is staying at her parents' summer cottage. On route he picks up a strange man, Raoul, who says that he is a sculptor. Yves and Pierrette meet up with Raoul again while they are out canoeing around the lake one afternoon. He is working on one of the islands building his sculpture from old beer cans and the broken-off head of a madonna from a roadside shrine. They end up by inviting Raoul to dinner with the family, where he dominates both the conversation and Pierrette's attention. Yves resents her behaviour and after the two of them quarrel, they leave each other.

Comments: Lefebvre's fourth feature is a bitter-sweet look at certain aspects of Québec life. The point of departure for the film was to show the romanticism of love at sixteen by means of a film that is essentially non-romantic, and where the problem would be placed in a familiar and a geographic context. Lefebvre says that "I shot *Mon amie Pierrette* like a father filming his own family on a holiday weekend." For many it proved to be an extremely accurate picture of a typical québécois family — at supper they discuss art because of their guest, after supper the men discuss politics while the women go off to the kitchen to do the dishes. "The film is like a reflection of a society cut into two generations, belonging to two different worlds. An analagous gap separates these generations from the world of the artist. Perhaps Pierrette and Yves don't love each other any differently than their parents did, but they won't accept the same strict rules. Just as the mother doesn't understand Raoul's sculpture, so Pierrette doesn't understand her mother's moralistic advice. . . However Pierrette and Yves don't end up by understanding each other, as they separate after a quarrel. For Lefebvre, this break-up is the result of a serious problem — the impossibility of tenderness. In a world torn by violence, where family ties are deteriorating, it could not be otherwise." — Luc Perreault in *La Presse*.

Notes: Production cost \$45,000.

References: *Variety* 9 December 1970; *Cinéma 70* juillet/août 1970 p.40; *Image et son* sept/octobre 1971 p.176; *La Presse* 16 août 1969; *Le Soleil* 21 and 26 juillet 1969; *L'Action* 19 juillet 1969; *Le Droit* 30 octobre 1969; *Globe and Mail* 5 May 1969.



Le règne du jour

1965-67

118 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Jacques Bobet, Guy L. Côté

dir: Pierre Perrault

photog: Bernard Gosselin, Jean-Claude Labrecque

ed: Yves Leduc, Jean Lepage

mus: Jean-Marie Cloutier

sn: Serge Beauchemin, Alain Dostie

sn. ed: Yves Leduc, Guy Bergeron

sn. mix: Ron Alexander, Roger Lamoureux

l.p: Alexis Tremblay, Léopold Tremblay, Marcellin Tremblay, Simon Tremblay, Marie Tremblay, Marie-Paule Tremblay, Diane Tremblay, Jean-Paul Tremblay, Louis Harvey, Louis Lemarchand, Carleton Ray, Raphael Clément, Louis Brosse, Robert Martin, Françoise Montagne, Christiane Greillon, Blanchon.

Shot on location on l'Île-aux-Coudres, and in New York and Paris and other various villages in France including St. Brieu, Laroche, Angoulême and Chartres, 15 September to 12 October 1965. World première as part of the Critics Week at the Cannes Film Festival in May 1967. Canadian première as part of the 5th Festival of Canadian Cinema, Montreal Film Festival in August 1967. Released by Columbia Pictures.

Synopsis: An old inhabitant of l'Île-aux-Coudres, the octogenarian Alexis Tremblay, first goes to visit a beluga whale that he captured (filmed in Perrault's earlier *Pour la suite du monde* q.v. CFF 2), and then travels on to France to trace the roots of his ancestors. He is accompanied by his wife Marie, his son Léopold and his daughter-in-law Marie-Paule. He is in France for thirty-two days and while there visits places like Saint-Malo, Normandel and La Rochelle, and at Tournouvre walks around the farm at Filonnière which belonged to the first Tremblay. While in Paris his wife is taken to the hairdressers for the first time in her life. Finally Alexis is shown the parish document that marks the marriage in 1623 of his ancestor Pierre Tremblay.

Comments: *Le règne du jour* is Perrault's second film in his trilogy filmed around the people of l'Île-aux-Coudres. Begun with *Pour la suite du monde* and ending with *Les voitures d'eau* (q.v.), this venture was an extremely ambitious and moving human document. It is a journey to

the past, to one's roots that is explored in this film — from the beluga that Alexis visits in New York (that he captured using methods no longer practised) to the kissing of the parish document marking his ancestors' marriage. Perrault's cinema is concerned with a tension between past and present — for him it is important to recognize the time-honoured myths and practices of yesterday. It finds its correlative to some extent in a conflict between Alexis, the dreamer, and his wife Marie, who doesn't dream and for whom the present is an improvement on the past because it's not as hard. Michèle Favreau in *La Presse* wrote that "*Le règne du jour* expresses the reality of this country; it profoundly expresses the soul of its people and reaches the universal naturally and without premeditation". Léo Bonneville in *Séquences* points out that what is important to Perrault is the spoken word to which the image plays a supportive role; in this sense "Perrault's cinema is the most revolutionary that exists: it almost contradicts cinema." But perhaps more revealingly Perrault places himself within a very strong modern western intellectual current, which looks to the past as the harbour for values that have now disappeared.

Notes: Production cost about \$90,000. The film won two awards at the Canadian Film Awards in 1968, for best cinematography in black and white and best direct sound recording. It has been shown at numerous film festivals around the world apart from its Cannes screening.

References: *Cahiers du cinéma* 191 juin 1967 p.51 and janvier 1969 p.60; *Séquences* octobre 1967 p.35; *La Presse* 27 janvier 1968, 13 janvier 1969 and 3 septembre 1970; *Saturday Night* November 1968 p.26; *Variety* 3 May 1967; *Le Devoir* 2 décembre 1968; *Cinéma 69* février 1969 p.112; *Image et son* 208-209 p.165; *Figaro Littéraire* 11-17 novembre 1968 p.42; *Les lettres françaises* 13 novembre 1968 p.22; *Téléciné* janvier 1969 p.18.



Le viol d'une jeune fille douce

1967

(The Rape of a Sweet Young Girl)

85 minutes, eastmancolor, French dialogue, 16mm.

p.c: Onyx-Fournier

exec. prod: Pierre Lamy, André Lamy

dir/scen: Gilles Carle

photog: Bernard Chentrier

ed/sn. ed: Yves Langlois

mus: Pierre F. Brault

sn: Raymond Leroux

sn. mix: Michel Belaieff

l.p: Andrée Lachapelle, Jacques Cohen, Daniel Pilon, Katherine Mousseau, Jacques Chenail, Donald Pilon, Susan Kay, André Gagnon, Claude Jutra, René Bail, Larry Kent, Jean Dansereau, Arnie Gelbart, Roger Moride, Guy Marcenay, Francine Monette.

Shot on location in Montreal and the surrounding area, March to September 1967. World première at the Berlin Film Festival as part of the Week of Young Canadian Cinema, 29 June 1968. Canadian première at Cinecity, Toronto 15 August 1968. Released by France Film.

Synopsis: Julie Lachapelle, a young girl living in Montreal, discovers that she is pregnant. She doesn't know who the father of the child is and after flirting with the idea of an abortion she decides to take a lover instead — a Moroccan who is new to French-Canada and is trying to find his way about. Her three brothers, however, Raphael, Gabriel and Joachim, arrive to rescue their sister and punish the man responsible for her pregnancy. These modern day gangsters finally decide on their victim and drive out into the country to get their revenge. On the way they pick up a hitch-hiker, whom they take into the bushes and rape, while Julie stays behind in the car. They then proceed to their chosen culprit, beat him up and take his picture. After returning to Montreal Julie has her baby and feels she ought to get married. The brothers are picked up for stealing a car.

Comments: Carle's second feature is crucial to an understanding of his later films. After the success of *La vie heureuse de Léopold Z* (q.v.), this film was made in an atmosphere of much greater freedom. While *Le viol* is similar in many respects to its predecessor, it is emotionally a much cooler film, and Carle is certainly less forgiving towards his characters. Choosing to make a film about a normal girl in an abnormal society, Carle treats the subject in a vaguely abstract fashion. In the same way that the *elle* in Godard's *Deux ou trois choses que je sais d'elle* refers not only to the woman in the film but also to Paris, the rape of the title here refers not only to the actual rape we see committed by the brothers,

but to the state of Julie's mind. Living in a slightly absurd, and certainly a disquietening society, that forms the backdrop to the film, Julie is an emotional siphon — her being is dominated by what surrounds her. Carle also exposes many of Quebec's popular myths — the sanctity and innocence of the country, of nature, is seen as a hollow concept, with a latent violence pervading the atmosphere. As such *Le viol* points forward to virtually all of Carle's future films — *Red* (q.v.), *Les mâles*, *La vraie nature de Bernadette* and *La mort d'un bûcheron*. And with the mythological figures of Julie's brothers, the three tough guys, Carle touches on the frontier aspect (with hints of the American west) of Quebec, undercutting it by naming them after angels. Reaction was almost universally positive, with many québécois critics embracing the joul that was spoken. Luc Perreault in *La Presse* wrote that the film "... simply amazed me. Made with great freshness, this work appears to be a new stage in québécois cinema because it is strongly oriented towards the present, it speaks a direct and accessible language and also because it sounds like something original, new and very personal." Joan Fox in *Cinema Canada* went so far as to call it "... probably the best film ever made in Canada."

Notes: Production cost approximately \$50,000 to \$60,000. Carle left the Film Board to make this film and the greater freedom is evident in the structure of the film. It was shot in about 20 to 24 days but spread over seven months as it was made over weekends. It ran for five weeks at the Côte-des-neiges in Montreal and Carle estimates that it made its money back.

References: *Cinema Canada* September 1968 p.21; *Take One* Vol. 2, No. 1 p.21; *Cinéma 69* novembre 1969 p.115; *Image et son* 244 p.209; *La Presse* 14 décembre 1968, 28 décembre 1968, 4 janvier 1969; *Montreal Star* 24 August 1968; *Montreal Gazette* 27 December 1968; *Globe and Mail* 1 March 1969; *Toronto Star* 3 March 1969; *Sept-jours* 18-25 janvier 1969; *Cahiers du cinéma* juin 1969 p.9; *Le petit journal* 5 janvier 1968.

Waiting For Caroline

1967

84 minutes, DeLuxe color, English dialogue, 35mm.

p.c: National Film Board of Canada/Canadian Broadcasting Corporation

exec. prod: Robert Allen

prod: Walford Hewitson

dir: Ron Kelly

scen: George C. Robertson, Ron Kelly

photog: Denis Gillson

additional photog: Paul Leach

ed: Barrie Howells

mus: Eldon Rathburn

sn: John Knight

sn. rec: Joseph Champagne

sn. re-rec: Roger Lamoureux, Ron Alexander

art dir: Earl Preston

l.p: Alexandra Stewart, François Tassé, Robert Howay, Sharon Acker, William Needles, Aileen Seaton, Paul Guévremont, Daniel Gadouas, Lucie Poitras, Monique Mercure, Reg McReynolds, Paul Buissonneau.

Shot on location in Quebec City and Vancouver, interiors shot in Montreal, 3 January-2 March 1967 and 5 April-17 April 1967. Premiered on CBC-TV as part of the Festival series 29 November 1967. Released by Columbia Pictures.

Synopsis: Caroline, the daughter of a wealthy Vancouver businessman, moves to Quebec City, takes a job in an art gallery and begins an affair with Marc, a French-Canadian actor. This attempt to renounce her past is frustrated by the arrival of her ex-lover Peter, who intrudes on Caroline's Christmas with Marc and his family. Caroline gets word about her widowed father's impending marriage to Emily, a student friend of hers. Peter and Caroline arrange to go home for the wedding, but at the airport find Marc who wants to come along as well. Once back in Vancouver it becomes apparent that Caroline's relationship with her father prevents her from really loving either of the two men. After the engagement party, Peter tells Caroline that he no longer loves her, while Marc leaves for Quebec brushing aside her protestations of love. In tears Caroline runs out of the house into the garden, refusing even her father's hypocritical offer of sympathy.

Comments: This was the twin of the other NFB/CBC co-production *The Ernie Game* (q.v.), and it met a similar fate although the response was even more negative. Ron Kelly was a former television director but his transition to the world of film was not an auspicious debut. Kelly described his theme in this way: "Female emancipation, the feminine

mystique — call it what you will — at this time and especially on this continent, seems to call for a feminine aggressiveness that is in conflict with woman's natural capacity for submissiveness, for love." But as Frank Daley said in the *Ottawa Journal*, the "... theme is not original, but it is not without merit ... But it is not the theme that is at the crux of the problem here, it is the execution of that theme." — a sentiment shared by almost all the people who wrote on the film. All praised the technical virtues of the production, but they could not escape the vacuum of the conception that lay at the centre of the film. The three themes — a triangular love affair, Caroline's relationship with her father, and the conflict between the English and French speaking communities — were never successfully integrated, and the script was flawed through its dialogue.

Notes: Production cost \$511,252, although the authorized budget was only \$319,768 — a fact that embroiled it in the same controversy as *The Ernie Game* (q.v.) when Senator Fournier labelled the two as "degrading pictures". Kelly had produced such fine television programmes as *Open Grave*, *The Thirties: A Glimpse of a Decade* and *The Last Man In the World*.

References: *Monthly Film Bulletin* October 1969 p.221; *Cinema Canada* Nov/Dec. 1967 p.11; *Take One* Vol. 1, No. 3, p.19; *Image et son* sept/octobre 1971 p.80; *Variety* 6 December 1967 p.31; *Star Weekly* 23 September 1967 p.18; *Globe and Mail* 1 December 1967; *Ottawa Journal* 30 November 1967; *Toronto Star* 22 November 1967; *Montreal Star* 14 January 1967; *CBC Times* Vol. 20 No. 22 1967 p.2.

1968

A force d'homme

1968

73 minutes, colour, French dialogue, 8mm.

prod: Normand Lafleur

dir/photog/ed/sn. mix: Michel Audy

scen: Jean-Louis Longtin, Normand Lafleur

mus: Québec folk songs, sung by Yves Albert

sn. rec: Jean Isabelle, Marcel Lampron

assist. dir: Jean-Louis Longtin

research: Pauline Carigan, René Bouchard

l.p: Amédée Fortin, Vézina Fortin, Félix-Antoine Savard, Alvérez Bouchard.

Shot on location in St-Urbain in the county of Charlevoix, September and October 1968.

Synopsis: This film takes four people — Amédée and Vézina Fortin who spent their lives in the forests of Charlevoix; Alvérez Bouchard who was a fisherman for pearled oysters in the fresh waters during the thirties; and Félix-Antoine Savard a poet and a writer — and reveals the customs of these 'men of the woods'. It is an ethnological study of these hunters and trappers, who relive their traditional life in the Quebec woods over the last two decades.

Notes: *A force d'homme* was Michel Audy's third feature and his second in 8mm. It was based on the work of Normand Lafleur, an ethnologist, who deals with the traditional life of the Coureurs de bois in the 18th and 19th centuries. As such this film is a cinematic document which preserves certain québécois customs. After this film Audy was to go on to make *Jean-François-Xavier de...* for the National Film Board. Audy's experience is a unique one, for his exploration of 8mm. as an expressive medium for feature subjects was a means of gaining invaluable experience which he used to advance into the more traditional patterns of filmmaking. He has since completed two more features — *Corps et âme* (1972) for Cinak in 35mm. and *La maison qui empêche de voir la ville* (1974) for his own company Les Films Michel Audy in 16mm.

Les Acadiens de la dispersion

1966-68

118 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Clément Perron

dir/scen: Léonard Forest

photog: Alain Dostie, Gilles Gascon, Jack Long, Michel Thomas-d'Hoste, Thomas Vamos

ed: Léonard Forest, Alain Sauvion

mus: La Chorale du Mascaret, La Chorale de l'école Beausejour, La Chorale du couvent de Caraquet, Le trio Arthur Girouard, Robert Beaulieu, Vinton Underwood, Leroy Leblanc and his musicians, Joël Sonnier, The St. Martinville High School Choir, Mireille and Bernard Lagacé playing the music of François and Louis Couperin

sn: Joseph Champagne, Claude Delorme, Michel Descombes, Claude Pelletier

sn. ed: Sidney Pearson

sn. mix: George Croll, Michel Descombes

l.p: Acadians in all parts of Canada, Louisiana and France.

Shot on location in Canada (particularly New Brunswick), Louisiana and France in 1966. Avant-première in Moncton on 8 August 1968. Première on Radio-Canada on 1 September 1968. Released by the National Film Board.

Synopsis: This documentary offers a tentative approach to the social, religious, cultural, economic and political life of the Acadians. A fisherman from Caraquet tells us that he is proud of being himself; a history professor, Michel Roy, talks about the collective conscience of the Acadians; the tapestry-makers of Cheticamp continue their tradition; and modern-day children and students are shown to be conscientious Acadians as well.

Comments: The critics generally spoke favourably of the film although they had some specific reservations. The critic for *La Presse* wrote that "For the Acadians, in as much as the film approaches Acadia using a poetic angle, it is a success. For the québécois it risks looking like a failure, because Forest did not look for ways to fight a certain traditional concept of the Acadian." Jean-Louis Arcand felt that the film was highly successful when dealing with those Acadians who live outside Canada, but when it began to deal with those inside Canada, the film lost much of its precision. "This section is more like a poem — it renders the image of the traditional Acadian soul but leaves something to be desired when dealing with the aspirations and outlook of the modern Acadian."

Notes: Production cost \$140,000. Forest was an Acadian himself, born in Massachusetts, so obviously this subject was quite close to him. He has since gone on to work with the Société nouvelle/Challenge For Change programme for which he directed *La noce est pas finie* (1970). The film was shown at the 1ère Festival acadien international in Lafayette and Baton Rouge, Louisiana, where it received extensive press coverage.

References: *La Presse* 7 janvier 1967 and 31 août 1968; *Le Devoir* 6 décembre 1968; *Ici Radio-Canada* 31 août — 6 septembre 1968.

Christopher's Movie Matinee

1967-68

90 minutes, eastmancolor, English dialogue, 16mm.

p.c: National Film Board of Canada

prod: Joseph Koenig

dir/ed: Mort Ransen

photog: Martin Duckworth

mus: Colleen Peterson, Darius Brubeck, Alexander Crawley, Amos Garrett, William Hawkins

sn. rec: Jacques Drouin

sn. ed: Whitman Trecartin

mus. ed: Don Douglas

mus. rec: Claude Delorme

l.p: Graham Bourn, Jan Casson, Malcolm Dean, Roger Dowker, Tom Evans, Doreen Foster, Lari Frolick, Cindy Glickman, Peter Keefe, Joyce Moore, Cathy Nasmith, Harold Shore, Chris Whiteley, Ken Whiteley.

Shot on location in Toronto in July and August of 1967. Released non-theatrically by the National Film Board.

Synopsis: This unscripted experiment involves a group of young people who function on both sides of the camera — as subjects and as filmmakers — to make their statement on present day life and their attitudes to it. The film catches a number of happenings as the teenagers, at first indifferent to the project and then increasingly enthusiastic and creative, set their sights on the generation gap, the educational system, and a wide range of other topics pertinent to today's society.

Comments: Made at the height of the hippie movement, Ransen's movie 'happening' is a free flowing attempt to capture something elusive — a mood, an atmosphere. As such it is invaluable as a document and while somewhat dated in retrospect, the energy, enthusiasm and ideas that surround the film are infectious. Martin Knelman in the *Toronto Star* called it "... a strikingly different kind of feature that could turn out to be a milestone (although a lot of it is awful) because it has an over-all charm that turns faults into virtues. ..." He also noted the sense of harmony that existed between Ransen and the people in the film, a quality that injects vitality and surprise into the proceedings.

Notes: Shot in Yorkville, the production came to an abrupt end when Ransen and his crew were accused in the press of instigating trouble in Yorkville. The NFB shied away from the controversy by recalling the crew to Montreal, this decision in fact comprises the ending to the film. The film was really only seen at high schools by students.

References: *Variety* 14 May 1969 p.30; *New Canadian Film* Vol. 1 No. 4 p.10; *Take One* Vol. 2, No. 1 p.21; *Saturday Night* June 1969 p.44; *Globe and Mail* 22 February 1969; *Toronto Star* 1 February 1969.

Confrontation

1967-68

62 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Robert Forget

dir: Fernand Dansereau

photog: Michel Régnier

ed: Guy Bergeron, Jean Dansereau, Jacques Jarry

mus: Georges Dor

sn: Michel Hazel

sn. mix: George Croll, Michel Descombes.

Shot on location in Saint-Jérôme on 19 June 1967. Released non-theatrically by the National Film Board.

Synopsis: St-Jérôme is a Quebec town of 35,000. About 20% of their work force is unemployed. To deal with this crisis the government instituted a retraining programme, but there were a number of problems as a result. The Commission Industriel de St-Jérôme organised a meeting between some of these unemployed adults and the people responsible for implementing the government retraining programmes. This is a record of that meeting.

Notes: This is one of the twenty-seven satellite films that were made in the wake of *Saint-Jérôme* (q.v.), so much of what is applicable to that film is relevant to *Confrontation*. In this sense it is not really a feature in its own right although it is over an hour long.

De mère en fille

(Mother-To-Be)

1966-68

75 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Guy L. Côté

dir: Anne-Claire Poirier

scen: Michèle Lalonde, Anne-Claire Poirier

photog: Jean-Claude Labrecque, François Séguillon

ed: Marc Hébert

mus: Pierre F. Brault

sn: Claude Pelletier

sn. ed: Sidney Pearson

sn. mix: Ron Alexander, Roger Lamoureux

l.p: Liette Desjardins, Clément Desjardins, Josée Desjardins, Francis Desjardins, Monique Chabot, Hubert Loiselle, Victor Désy.

Shot on location in Montreal and Czechoslovakia, 14 July to 9 December 1966. Première at Place Ville-Marie in August 1968, shown on Radio-Canada on 29 September 1968. Released non-theatrically by the National Film Board.

Synopsis: This is a film that follows the last few weeks of Liette Desjardins' pregnancy. It voices her introspection, her anticipation, the joys, fears and anxieties that sweep over her as day by day her child grows inside her. She examines her thoughts and fantasies, the changes within her and even the changes in attitude towards her husband. The child is born by Caesarean operation just as her firstborn was. Then at home once more, she faces the choice of returning to the opportunities of her career and surrendering the most cherished moments with her children, or devoting herself entirely to home, family and husband. She reflects on child care arrangements in other countries where women are a necessary part of the work force. Also included is some film footage obtained in Czechoslovakia showing maternity there, notably a sequence of prenatal exercises, and a natural birth.

Comments: Michèle Favreau of *La Presse* was disappointed by the film — Liette's "inability to communicate her sense of waiting could have been an interesting aspect of the film. It is a period of euphoria mixed with anguish, of tenderness next to the fragility of the child and the responsibility for his or her fate. Anne-Claire Poirier only suggests this in scenes with the husband and their friends that are very weak." She goes on to add that it does nothing except heighten the truth about the solitude of the pregnant woman. Since Liette is a model we could have seen things from her special viewpoint — coping with the loss of her figure etc.

Notes: Production cost about \$110,000. This was Anne-Claire Poirier's first feature and indeed the first Canadian feature to be directed by a woman. The film was based on the diary that she kept during her pregnancy. Poirier found a writer and poetess, Michèle Lalonde, to interpret her personal record into dialogue form. A young, expectant mother, Liette Desjardins, and her husband, consented to allow cameras to invade the privacy of their home to film the last weeks of her pregnancy.

References: *La Presse* 5 octobre 1968; *La Patrie* 22 septembre 1968; *Le Soleil* 28 septembre 1968; *Le petit journal* 29 septembre 1968; *Ici Radio-Canada* 28 septembre — 4 octobre 1968 p.11.



Le diable aime les bijoux

(Las joyas del diablo)

1968

84 minutes, eastmancolor, French/Spanish dialogue, 35mm.

p.c: Les Films Ville-Marie (Montréal)/Lacy Internacional Films (Spain)/S.A.T.P.E.C. (Tunisia)

dir: José Maria Elorrieta

scen: Jacques Audouy

photog: Alfonso Nieva

ed: Antonio Giménez

mus: Jean-Pierre Sarot, Mick Michey

art dir: Tadeo Villalba

l.p: Donald Lautrec, Michèle Torr, Angel Picazo, Nachal Pidal, Mourucha, Vidal Molina, Gerone Jeffreys.

Shot on location in Madrid, Toledo and various other places in Spain in the summer of 1968. Shown in Montreal at the Cinéma de Paris on 31 December 1969. Released by France Film.

Synopsis: A Spanish duke organizes the theft of a precious art object belonging to an old order of Knights which he would like to revive. Alec Berri, a Canadian detective working for Interpol, is put on the case. He discovers the identity of the thieves without too much difficulty, and finds a way of getting into the Duke's château near Toledo. He is captured, but soon manages to escape. He finds the stolen valuables and arrests the Duke whose mind has completely collapsed because of the failure of his plot.

Comments: "We expected worse. Happily we have a medium honest film which isn't too original, but one that is acceptable in the popular cinema. Donald Lautrec makes a noticeable entrance into international cinema. He expresses himself with ease in the polished language used, permitting himself little lapses from time to time, but this is justified in the context since he's a Canadian detective. The action... takes place in Spain in an atmosphere of chases, kidnappings, murders, jewel thefts and flamenco dancers — incidents which would have made a James Bond movie, but now seem slightly out of date." — *La Presse*.

Notes: Production cost about \$200,000. The film had an interesting history, as it was the offshoot of a co-production deal involving companies in Canada, Spain and Tunisia. The original idea was to make three films — each country would in turn be the major for the films. The Spanish company was to have put up the majority of funds for the first film, but this fell through forcing the Canadian company to step into this

role. Yvon Dufresne incorporated Les Films Ville-Marie for this purpose, and he raised upwards of \$110,000 for the film. Some of this sum came from his record company, Les Discs Jupitères, some from his publishing house, and the rest was his own. Donald Lautrec happened to be in Paris for a film that eventually fell through, so he was quickly signed up. Filming went ahead in Spain which offered cheaper production costs, and apparently the film was shot in two languages. The film played for six weeks in Montreal before it was released throughout the province. Dufresne estimates that the film lost about \$70,000. It was in fact the only film out of the three-film package that was made, and Les Films Ville-Marie was dissolved soon after.

References: *La Presse* 15 novembre 1969.



Don't Let the Angels Fall

(Seuls les enfants étaient présents)

1968

99 minutes, bw, English dialogue, 35mm.

p.c: National Film Board of Canada

prod: John Kemeny

dir: George Kaczender

scen: Timothy Findley, based on a story by George Kaczender and Timothy Findley

photog: Paul Leach

ed: Michael McKennirey

mus: The Collectors

sn. rec: Joseph Champagne

sn. ed: John Knight, Bernard Bordeleau

sn. re-rec: Roger Lamoureux, Michel Descombes

art dir: Earl Preston

l.p: Arthur Hill, Sharon Acker, Charmion King, Jonathan Michaelson, Monique Mercure, Michèle Magny, Andrée Lachapelle, John Kastner, Peter Desbarats, Ian Ireland, Madeleine Rozon, Gwyn MacKenzie, Eileen Clifford, Len Watt, Walter Massey, Violet Bussey, Walter Wakefield, Don MacIntyre, Jonathan Booth, Valda Dalton, Astri Thorvik.

Shot on location in Montreal and the surrounding area, June 10 to 17 July 1968. World première at the Cannes Film Festival on 12 May 1969. Canadian première at Côte des neiges and Cinéma Longueuil on 29 October 1969. Released by Columbia Pictures.

Synopsis: Robert Harrison, a business executive, has been in Boston for a crash course on computer theory. While there he had an affair with a young divorcee Barbara Sommers. But Barbara, aware he cannot bring himself to make the decision to start a new life with her, has sent him back to his wife Myrna. Conditions on his return are even worse than before, as he has become more withdrawn from his wife and their sons Michael, a college student, and 13 year old Guy. Michael is in love with a young singer Diane and he is also involved in the student protest movement. Guy is hostile with his brother and refuses to attend school. The father's growing alienation is pointed out in a chance meeting with a television interviewer, which irritates him when he arrives at his office. In the final crisis, Guy runs away from home and Michael is arrested in a student demonstration. Robert totters on the brink of a breakdown and watching his interview on television he sees himself as uninvolved and dead.

Comments: George Kaczender chose for his first feature a subject that, although not new to the cinema, certainly allowed many permutations. The theme of modern marriage and family life has been popular in the modern arts and *Don't Let The Angels Fall* is a not unworthy addition to the volume of works dealing with this topic. Kaczender refers to it as an experimentation in structure, and the fragmentary form of the film certainly bears witness to this. Framed by the television interview that opens and closes the film, the structure allows Kaczender to explore facets of the past that will govern the future of his characters. Thus the film has resonances on various levels and gives the work its bleak and hollow mood. The critics were extremely divided in their reactions — at Cannes it got poor reviews and in Canada it received a split response. Gerald Pratley in *Cinema Canada* called it an "uncompromising, tragic, almost hopeless view of lost people in today's unsettled society." He spoke strongly in favour of the film but pointed out why it received such a cool reaction — the story "is told and shown in cold clinical details, in which the director's fear of sentimentality has brought about an emotional remoteness for audiences. We watch this life, recognize its honesty, but seldom feel concerned about the people." If Pratley is correct then the tragic implications of the material are side-stepped in the end result.

Notes: Production cost about \$150,000. Kaczender was a Hungarian

Le révolutionnaire



Il ne faut pas mourir pour ça



Mon amie Pierrette

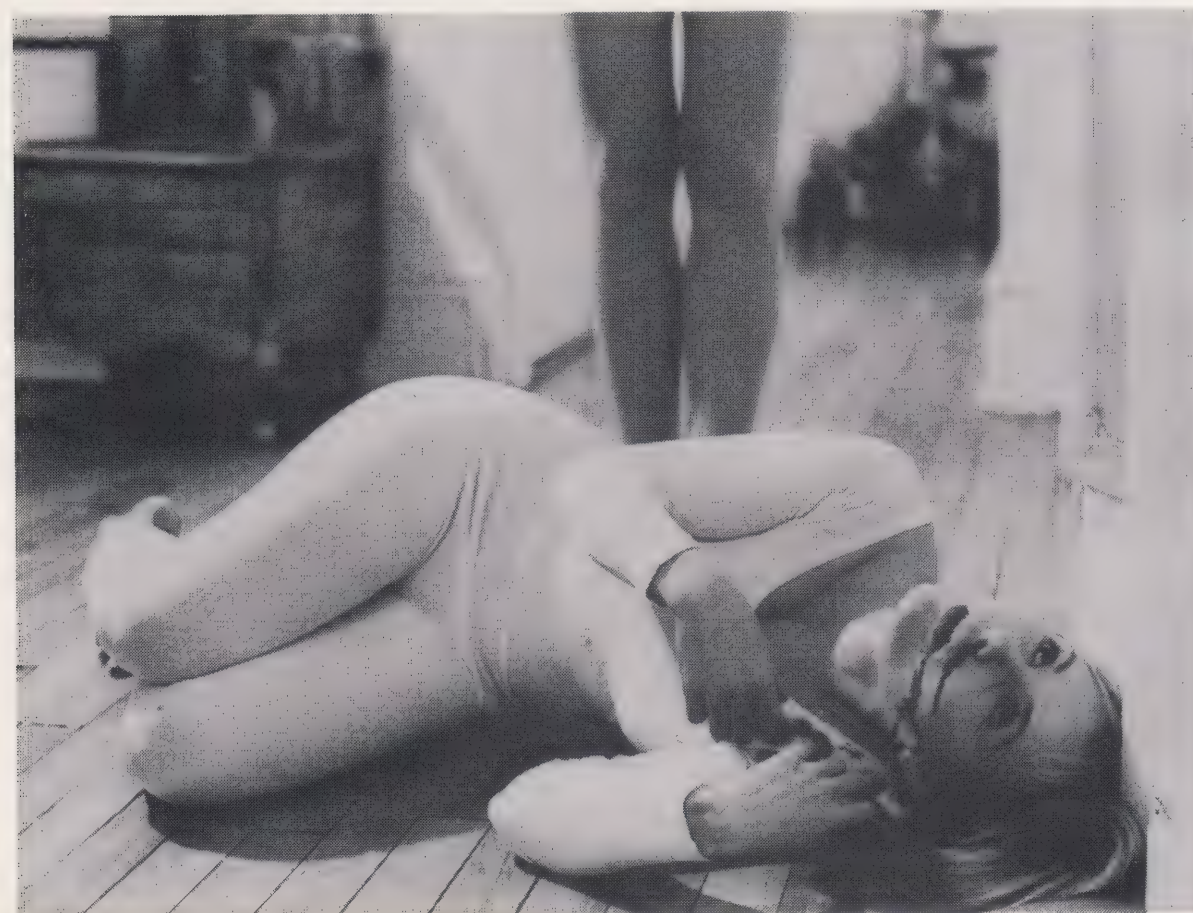




Jusqu'au coeur



La chambre blanche



Un success commercial ou Q-bec My Love ou Struggle For Love

who came to Canada in 1957 and had a long history at the NFB before embarking on this film. It was Canada's official entry at the 1969 Cannes film festival, the first film from this country to achieve that distinction.

References: *Variety* 14 May 1969 p.6; *Cinema Canada* Sept/October 1969 p.18; *Cinéma* 69 juillet/août 1969 p.32; *Montreal Gazette* 3 May 1969, 1 November 1969 and 25 November 1969; *Toronto Star* 13 May 1969 and 25 October 1969; *Le Devoir* 1 novembre 1969; *La Presse* 1 novembre 1969; *Cahiers du cinéma* juin 1969 p.9.

Le dossier Nelligan

1968

82 minutes, colour, French dialogue, 16mm.

p.c: Les Films Claude Fournier for l'Office du film du Québec

dir/scen/ed/sn. ed: Claude Fournier

photog: Claude Fournier, Daniel Fournier

mus: François Dompierre, Marc Gélinas

sn/sn. mix: Daniel Fournier

l.p: Luc Durand, François Tassé, Paul Hébert, Christine Charbonneau.

Shot on location in Montreal in 1968. Première at the Cinémathèque canadienne on 20 February 1969. Released non-theatrically by l'Office du film du Québec.

Synopsis: The film takes a look at the alleged insanity of one of Quebec's most famous poets, Emile Nelligan. It is an analysis of the 'case', treating it as if Nelligan was on trial — the lawyer for the defence and the crown prosecutor takes turns presenting the pros and cons. One tries to prove that Nelligan was a great genius, the other relentlessly stresses his illness. The film uses unpublished documents and the testimony of people who knew the man, his life, and his work.

Comments: Luc Perreault wrote in *La Presse* that he found the film disappointing — "A certain lack of tact, a juvenile sense of humour often turns a statement that should be sincere into ridicule. Often this humour turns into cynicism. Fournier is also putting preceding generations on trial. He lets it be understood that this film should have been made long ago. . . The most inexcusable scene is an interview with a psychiatrist, now retired, who tries to deal with Nelligan's mental illness at the turn of the century. He accuses him of not treating Nelligan better which is ridiculous considering the doctor did the best he could at the time. . . Nelligan's mother spoke French and his father English — what bothers me most is not blaming Nelligan's illness on this ethnic conflict, but instead the filmmaker takes the easy political route which is a cheap type of commitment."

Notes: This was Claude Fournier's first feature after a distinguished career as a cameraman at the National Film Board. He was to go on to make Quebec's biggest money-making film *Deux femmes en or*.

References: *La Presse* 1 mars 1969 and 15 mars 1969; *Le Devoir* 22 février 1969 and 19 juillet 1968; *Le petit journal* 21 septembre 1969; *Séquences* 57, avril 1969 p. 55.

Façade

1968

72 minutes, colour, English dialogue, 16mm.

p.c: Larry Kent Production

prod: Bob Linnell

dir/scen: Larry Kent

photog: Paul Leach, Bob Nichol, Paul Van der Linden

ed: Don Rennick

mus: Pierre Leduc

sn: Frank LeFlaguais

sn. ed: Tony Douglas

sn. mix: Joe Grimaldi

l.p: Chuck Smith, Elizabeth Owen, Julie Lachapelle.

Shot in Montreal and New York in the summer of 1968. No theatrical release. Blown up to 35mm.

Synopsis: A woman, sexually unsatisfied within her marriage, leaves her husband for a man who does give her sexual pleasure. She goes to New York with him and takes a job as a model. Involving herself in this new glamorous lifestyle leaves her unhappy and alienated after a while. Eventually she returns to her husband and a loneliness which somehow seems less desperate.

Comments: *Façade*, Kent's fifth feature, is a film that few, if any, have seen. It is an extremely experimental work, influenced by many of the visual displays of Expo '67 in its use of split-screen etc. There are about 100 words spoken throughout the film, and consequently it was a very conscious attempt to convey emotions and feelings through images, rather than using the traditional vehicle — actors — to communicate. In this sense the acting was really non-acting, a deliberate use of actors as puppets and as symbols. It has a remarkable similarity to *When Tomorrow Dies* (q.v.) in terms of the theme that it deals with, although the two films are very different in other respects.

Notes: Production cost about \$75,000. An American distribution company, Sherpix, which has had its name attached to the pornography film business in the States, advanced Kent the money after approving his idea for the film. But they decided to do nothing with the film upon its completion which accounts for its total death.

References: *New Canadian Film* Vol. 1, No. 4 p.11.

La gelure

1967-68

86 minutes, Kodachrome color Cinemascope, French dialogue, 16mm.

prod: André Dionne

dir/photog/ed/lighting: Michel Audy

scen: Claude Cabana, André Dionne, adapted by Michel Audy

mus: Michel Bellerose, played on the piano by Michel Audy

sn. rec. (in the studio): Charest Audio Enrg.

sets: Centre d'art de Trois-Rivières, Raymond Lasnier, Adrius Roberge

l.p: Jean-Guy Bécotte, Raymonde Lamothe, Danièle Panneton, Claude Rivard.

Shot on location in Trois-Rivières and the surrounding region, December 1967 to January 1968.

Synopsis: The story takes place in an apartment belonging to Martin, an eighteen year old. He is anxiously awaiting the arrival of Inès, a twenty-five year old professor of plastic arts with whom he's been conducting an affair for the past few months. Before Inès arrives, he reviews the events which led to their meeting. This look at the past is shown through flash-backs in which Martin re-sees the most significant moments of his amorous adventure with Inès, this woman who has taught him everything, and helped him become a man. We hear his thoughts which reflect on the meaning of this meeting and the following dénouement.

Notes: This was Michel Audy's second feature-length film and was made with the profits of his earlier *La marée* (q.v.). Audy looks upon it as more or less a success, with the last 15 minutes standing up the best. However it was the take-off point for a serious study of editing, framing, scripting and the technical problems of cinemascope.

References: *Séquences* décembre 1970 p.9

Le grand Rock

(Big Rock)

1967-68

73 minutes, colour, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: Guy L. Côté

dir/scen: Raymond Garceau

photog: François Séguillon, Michel Thomas d'Hoste

ed: Raymonde Pilon

mus: Eldon Rathburn

sn: Serge Beauchemin, Claude Pelletier

sn. re-rec: Claude Delorme

sn. ed: Bernard Bordeleau

sn. mix: Ron Alexander, Roger Lamoureux

l.p: Francine Racette, Guy Thauvette, Pat Gagnon, Ernest Guimond, Jacques Bilodeau, Ian Ireland, Naomi Carter.

Shot on location in and around Saint-Charles de Mandeville, 10 February to 6 April 1967. Première at the Cinéma Saint-Denis on 1 March 1969. Released by Columbia Pictures.

Synopsis: Rock Dansereau is a hardy young trapper who lives a simple life in the bush. Except for the occasional visit to the village tavern

Rock spends his time alone, tending his traps from his snowed-in log cabin. However during one of his visits to the local town he meets Régine who is working as a cashier in the bank. Régine is the prettiest girl in town, and after she visits his cabin, the two of them get married. Régine soon finds life in the bush too quiet for her liking and begins to goad Rock into trying better-paying work with a lumber company and then waiting in the tavern. One night Régine goes ski-dooing with an old boyfriend, quarrels with Rock and their months-old marriage breaks up. Bitter and despondent, Rock returns to his previous hunting life but he's caught shooting moose illegally. A friend offers to help by getting the game warden off his back in return for a favour. The favour involves a bank robbery where two of the bandits are shot. Rock gets away to make his last stand at the window of his cabin.

Comments: Raymond Garceau's first feature (he had been working at the NFB since 1945) is a curious mixture of fable and statement. The theme is certainly not a new one to québécois cinema, one has only to think of *Poussière sur la ville* (q.v.) and *Patricia et Jean-Baptiste* (q.v.) to note the similarities in the role of the female in these works. *Le grand Rock* is firmly rooted in a frontier mythology of the individual who is destroyed by his contacts with a society that is slightly perverse, certainly lacking in understanding, and through Régine, motivated by crass consumer desires. It is a strangely lopsided film with the moral implications viewed solely in black and white terms. The opposition between city and country is crudely stated and this naked structure permeates the characterisations of Rock and Régine. It is worthwhile to contrast *Le grand Rock* with Carle's films which deal with related themes. With Carle the urban is seen to have already infiltrated the countryside — here the concepts are perhaps more deeply understood or maybe just stated differently. What is disturbing about *Le grand Rock* is Garceau's representation of Régine as being the sole cause of Rock's fall from grace.

Notes: Production cost \$158,000. It was the first French film in colour to come from the NFB.

References: *Variety* 4 June 1969 p.36; *La Presse* 1 mars 1969 and 8 avril 1967; *Montreal Star* 1 March 1969; *Montreal Gazette* 4 March 1969; *Sept-jours* 8 mars 1969; *Le petit journal* 9 mars 1969; *Séquences* 57, avril 1969 p. 44; *La patrie* 16 février 1969.



Jusqu'au coeur

1968

(Jusqu'au coeur)

93 minutes, colour/bw, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: Clément Perron

dir/scen: Jean-Pierre Lefebvre

photog: Thomas Vamos

ed: Marguerite Duparc

mus: Robert Charlebois

sn: Claude Hazanavicius

sn. ed: Jacques Jarry

sn. mix: George Croll, Jean-Pierre Joutel

l.p: Robert Charlebois, Claudine Monfette, Claudette Robitaille, Paul Berval, Denis Drouin, Pierre Dufresne, Luc Granger, Gaétan Labrèche.

Shot on location in Montreal, 18 March to 19 April 1968. World première in Paris as part of the 3ième Semaine des Cahiers du cinéma on 4 December 1968. Canadian première at the Cinéma le Dauphin in Montreal on 1 February 1969. Released by Columbia Pictures.

Synopsis: Garou shares a room with his girlfriend Mouffe. He is a deserter, and to acquire the feel for war, he will be given a brain operation, trained to kill and then subjected to collective hypnosis. However his heart remains rebellious and in the midst of unanimous censure he asserts his freedom. Dedicated to the Martians, symbols of a better man, the film ends with images of the sky filled with bombers.

Comments: Lefebvre's fifth feature film marks a certain development in his career for it has more experimental elements to it. Whereas his previous work had been very intimate, *Jusqu'au coeur* broadens Lefebvre's vision, and his attack on society is perhaps more direct and stated. He is concerned with the intrusion of society which goes 'right to the heart' of the individual. Society exerts a daily aggression through the deceit of advertising which lets everyone believe that they control themselves, when in fact their every act is conditioned. This intrusion exists in the structure of the film also, by alternating scenes in black and white with scenes in colour. Claude Nadon reacted to the film in *Le Devoir* by writing: "On the first viewing of *Jusqu'au coeur* we feel that we are

being shaken up by various means on many different levels. There are several causes: Lefebvre speaks simultaneously to our senses and our reason, he multiplies associations and allusions, he draws from the first level of reality another dimension of poetic or symbolic order, he systematically fragments the story, and finally he mixes the tones of the film with disconcerting ease. At first shaken, provoked, irritated and moved we ask ourselves questions and we think, not only on the basis of what we hear or see, but also from our reactions. We feel that it's the fate of Quebec, of the world and our personal destiny that's concerned."

Notes: Production cost \$113,000. Lefebvre wanted to make a film using all the various types of facilities that a studio could offer and this is that film. His subsequent films would also be shot in closed surroundings, with very few exterior locations being used. It was shown at the Vancouver Film Festival and since then has had screenings at other film festivals.

References: *La Presse* 1 février 1969 and 21 juin 1969; *Le Devoir* 1 février 1969 and 8 février 1969; *Le Petit Journal* 26 janvier 1969; *La Patrie* 26 janvier 1969; *Sept-jours* 15 février 1969; *Cinéthique* No. 2 février 1969; *Globe and Mail* 3 April 1968; *Toronto Star* 5 July 1972; *Variety* 4 June 1969 p.36; *Image et son* sept/octobre 1971 p.147; *Culture vivant* mai 1969.



Kid sentiment

1967-68

(Kid sentiment)

88 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Clément Perron

dir/ed: Jacques Godbout

scen: Ghislaine Godbout, Jacques Godbout

photog: Thomas Vamos

mus: Les Sinners

sn: Claude Hazanavicius

sn. ed: Jacques Jarry

sn. mix: Michel Descombes

l.p: Andrée Cousineau, François Guy, Michèle Mercure, Louis Parizeau, Jacques Languirand, François Jasmin.

Shot on location in Quebec City and Montreal, 15 August to 23 September 1967. Première at the Elysée in Montreal on 29 March 1968. Released by Columbia Pictures.

Synopsis: Louis and François, two exuberant teenage boys decide to pick up a couple of girls for their first sexual experience. They find two pretty fifteen year old girls, Andrée and Michèle, and after fooling around in a park go back to their parents house where they cook up a batch of banana peel scrapings and smoke them in papers made from comic strips. The girls phone their parents to lie about why they won't be coming home that night, and the two of them take contraceptive pills that they have stolen from their mothers. While the four of them are sitting around, the director suddenly begins to interview them about the situation — why they aren't getting together etc. They talk about the lack of affection, problems of being an individual, Vietnam, riots and corruption. The discussion gives way to a performance of one of the Sinners songs, a group to which the two boys belong. After the conversation it comes as no surprise that nothing happens. The boys and the girls, each in their corner, spend so much time preparing to make love and stalling, that in the end all they're ready for is sleep.

Comments: Around this time there was a certain fascination with youth and a wave of movies dealing with this new-found phenomenon — *Christopher's Movie Matinee* (q.v.), *Prologue* (q.v.) and *Wow* (q.v.) — were made at this time in Canada. Godbout's film dealt with a younger age group of québécois who were not as politically minded as students in their twenties of the same era — in fact a new type of pop, go-go generation was appearing. And while the stylistic and thematic similarities to Godard are obvious (especially to *Masculine féminine*) Godbout makes the material his own. After the relative failure of his first feature *YUL 871* (q.v.). Godbout met with far greater success with *Kid sentiment*. Wendy Michener in the *Globe and Mail* referred to it as "a charming, thoughtful feature" while Michèle Favreau in *La Presse* called it a very beautiful film, a bit like Richard Lester's *Help*, but a film that had found a certain type of québécois character "... uncertain, nostalgic, conservative, a little lazy but also kind."

Notes: Production cost \$80,000. The film won an honourable mention at the Prades Film Festival in Spain.

References: *La Presse* 30 mars 1968; *Globe and Mail* 30 March 1968; *Le Devoir* 1 juin 1968; *Cahiers du cinéma* juin/juillet 1968 p.64 and mai 1969 p.12.

85 minutes, bw, English dialogue, 16mm.

prod/dir/scen/ed: Iain M. Ewing

photog: Clarke Mackey

sn: John Meyers, Fausto Figuero

l.p: Clara Mayer, Daisy Waterman, Howard Cronis, Iain M. Ewing.

Shot on location in Toronto in the summer of 1968. Released non-theatrically by the Canadian Filmmakers' Distribution Centre.

Synopsis: Three characters are talking to one another and it transpires that one of them, who doesn't want to work for a living, has a macabre plan. He hates his father and wants to get a friend to kill him so that he can inherit his money. Eventually they decide to commit themselves to this scheme but much of what they do is just empty talk, so it appears unlikely that anything will happen. The person chosen to kill the father has one wish — to sleep with a beautiful call-girl, but when presented with the opportunity he is unable to go through with it. The son of the father who is the object of all these plans is having his hair-cut by his girl-friend when he explains an idea to her — if life is a river then he would like to toss a flower in the water and have everyone else do the same. This is intercut with the death of his father by an anonymous sniper.

Comments: This was Iain Ewing's first feature film made after he had directed a couple of shorts as a student — one of which was the acclaimed *Picaro*. Ewing himself wrote that *Kill* was about the death of western civilization and the re-emergence of the tribal dream. It's an autobiographical document which shows the filmmaker cutting the umbilical cord and initiating himself into manhood. Douglas Pringle in *ArtsCanada* wrote that "Ewing uses the film to play with some fantasies which have preoccupied him. . . It is a simple and interesting approach to the medium, something like displaying oneself in a plastic bag. . . Ewing's film is focused on social blasphemy, though in this film it is expressed more as verbal speculation. Like *Zero (The Tragic Diary of Zero, the Fool* q.v.) it deals with personal dialectic, touching on the boundary between the meaningful and the absurd, and attempting to stretch it further." The film works on many levels, one of which is a type of political allegory, and certainly the anonymity of the father's death alludes directly to the Kennedy and Martin Luther King assassinations. Made at a time of great youthful optimism but tempered by the political disillusionment arising from the Kennedy assassinations etc, *Kill* is interesting as an expression of some of these contradictions. If we are going to kill our icons, our leaders and indeed that which has fathered us (be it the universal or the particular) what will replace these symbols? Presumably there will be a type of general communion where each will contribute equally. Indicative of the interest in Eastern religions are these final images and thoughts that close out the film.

Notes: Production cost \$1,500. Ewing, a graduate of the University of Toronto, borrowed \$500 and got his hands on several thousand feet of professionally unusable film stock that had spent five years in the Arctic. He got bargain rentals from Janet Good of the Canadian Motion Picture Equipment Rentals. The film was edited while Ewing was taking filmmaking courses at UCLA, and ended up by being banned by the Ontario Censor Board. It was eventually shown at Cinecity in Toronto, where the first two reels were screened before everyone trooped off to an artist friend's loft to be shown the last reel containing the offending scenes.

References: *ArtsCanada* April 1970 p.54; *Cinema Canada* Aug/Sept. 1974 p.75.



Nominingue . . . depuis qu'il existe

1967-68

73 minutes, bw/colour, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Guy L. Côté

dir: Jacques Leduc

photog: Réo Grégoire

ed/sn. ed: Pierre Bernier

sn: Claude Pelletier, Serge Beauchemin

sn. mix: George Croll, Michel Descombes

l.p: François Sullivan, Denys Arcand, Danièle Berthelet, Jocelyne Wistaff, Gabriel Ragot, Jean-Paul Desjardins, André Lalande.

Shot on location in Nominingue, 19 June to 21 July 1967. Première on Radio-Canada. Released non-theatrically by the National Film Board.

Synopsis: Nominingue is a typical Quebec village, its name originating from the Indian for red earth. In the summer the population expands from 1,100 to 6,000 as young people, vacationers and artisans descend on the village. The film explores the Nominingue of yesterday and today — two worlds that co-exist in the present. We are shown the heritage of the past to which the elder people are strongly linked — the difficult pioneer days, the hardships and the legends that grew up around all this. Contrasted with this are the languid vacationers, people of an abundant world and a soft life.

Comments: *Nominingue* is firmly rooted in the québécois documentary tradition. Using *cinéma-direct* techniques it retraces elements of Quebec's past in a manner reminiscent of many of the Film Board's films. Leduc alternated fictional sequences with those filmed according to the *cinéma-direct* techniques. Jean-Pierre Bastien and Pierre Véronneau in their monograph on Leduc make many perceptive points about his work: "The basic premise of *Nominingue* is to make the audience feel and know what the Nominingue of the past was like; to do this Leduc interviews the old people of the town. But Leduc wants us to feel and know this past in its relationship to the present. . . This idea of a comparison between past and present is equally reinforced by Leduc because he uses black and white for the 'direct' sequences which describe the past, and colour for the 'staged' scenes of the present. Leduc approaches his subject by mingling memories and history and by proving that the memories replace all historical perspective. This confusion, which is one of the most typical characteristics of several idealistic filmmakers (eg. Perrault), prevents us from really understanding the historical conditions of the birth of Nominingue. By stressing the memories (through the types of information he provided us on the history and evolution of Nominingue) the film prevents the audience from looking at the conditions surrounding the birth of a village in terms of the ideology of colonization, this religious missionary conquest. . . To forget these different elements corresponds to making the birth of a village historically insignificant and is a refusal of the religious, social and economic implications involved in Quebec's development. . . By omitting this relationship with the past, Leduc's title "... depuis qu'il existe" (since it existed) is false because he describes very few things about the village. We have only a vague idea of the past and present. For the present the fiction only takes into account pseudo-philosophical reflections. As for the past, Leduc is satisfied with anecdotes which haunt the old people of the village."

Notes: Production cost about \$65,000. This was Leduc's first feature film; he has since made *On est loin du soleil* (1970) and *Tendresse ordinaire* (1972).

References: *Jacques Leduc, essai de travail d'équipe* par Pierre Véronneau et Jean-Pierre Bastien, publié par le Conseil québécois pour la diffusion du cinéma p.43-45.



The Plastic Mile

1968

85 minutes, bw, English dialogue, 16mm.

p.c: Ruvinsky Associates

prod/dir: Morrie Ruvinsky

scen: Phil Surguy with Barry McKinnon and Morrie Ruvinsky

photog: Terry Hudson

ed: Mal Baardsnes

sn. rec: Richard Body

sn. mix: Hugh Beard

l.p: Jace Van Der Veen, Pia Shandel, Beverlee Miller, Nelson Holland, Darcy Devine, Mark Parry, Sheldon Saxe, Sylvia Spring, Stan Fox, Morrie Ruvinsky.

Shot on location in and around Vancouver in the summer of 1968. Première at the Berlin Film Festival June/July 1969. No commercial release.

Synopsis: Mark Van Troyan, who is making a film, returns home to his wife one day to discover that the games he uses to keep himself isolated from his environment will no longer shield him from the pressures that surround him. He is unable to deal with the concept of his wife's pregnancy and she leaves him. He falls into a relationship with one of the actresses on the film and his personal deterioration leads him to a sexual impotency and finally he cruelly rapes her in front of the live cameras in his studio. In silence he leaves the studio perhaps at last prepared to live, or maybe he is already dead.

Comments: This was Ruvinsky's first feature-length film and followed a 20 minute short *What If You Throw a War and Nobody Shows Up?* that he made for the CBC. Ruvinsky describes *The Plastic Mile* as an attempt to bring reality and actuality face to face with a film-

makers life. The European press seemed to be very enthusiastic about the film when they saw it at the festivals. *Suddeutsche Zeitung* wrote that "*The Plastic Mile* was by far the most stimulating and impressive film at the Edinburgh Film Festival. One can even imagine that the brutal sex scene at the end of the film really took place for it seems so authentic that one can hardly imagine that it was acted." *La Presse* described it as "an essay in perception with a very distinct blend of humour. A very efficient and personal film out of which emerges many new possibilities for narrative film.." *Macleans* called it "a confusing movie. Ruvinsky was learning as he went, and parts are reminiscent of Godard, Fellini, Antonioni. Despite its patchiness, however, it remains memorable..."

Notes: Production cost between \$11,000 and \$12,000. Ruvinsky, a Montrealer, adapted the film from a short story that he had written. Ruvinsky got his financing from the Bank of Montreal, whose UBC campus-branch manager put up the first \$5,000. The rest of the money was raised through further investors — friends, and another bank loan. The film has had an interesting history. Due to be shown at the Vancouver Film Festival on 13 June 1969, the film encountered censorship problems. Ruvinsky refused to cut the offending lines/scenes and consequently the Projectionists Union wouldn't show the print. A large audience, aware of the controversy, turned up to see what would happen. Ruvinsky and his supporters staged a sit-in, and then he proceeded to cut up pieces of his film and hand them out to the audience. The film was later shown at the Berlin and Edinburgh film festivals but it had no Canadian release. No one on the film was paid, as they all worked against any monies resulting from the film. After *The Plastic Mile* was completed, an American company put up money for Ruvinsky to shoot about 40 minutes of film with the idea of re-cutting the film. This was done, the new footage included more sex etc. and eventually this 'new' film was released as *The Finishing Touch* in 1972, which also had as its working title *She's A Woman*. About 30% of *The Finishing Touch* consists of footage coming from the original *Plastic Mile*. Apparently part of this new arrangement consisted of destroying all existing prints of *The Plastic Mile*. Ruvinsky says that a couple of prints exist in Europe and he still has one, but apart from that it is virtually a film that has disappeared.

References: *Macleans* October 1969; *Take One* Vol. 2, No. 4 p.14; *Vancouver Sun* 13 June 1969; *La Presse* 21 juin 1969; *Montreal Star* 20 June 1969.

St-Jérôme

1967-68

117 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Robert Forget

dir: Fernand Dansereau

photog: Michel Régnier

ed: Guy Bergeron, Jean Dansereau, Jacques Jarry

mus: Georges Dor

sn: Michel Hazel

sn. mix: George Croll, Michel Descombes

l.p: Fernand Coupal, Guy Monette, Jean-Paul Corbeil, Jacques Potvin, Edouard Gagnon, Edwin B. Martin, Lucien Rolland, Aimé Thibault, Jean Marchand, Jacques Grandmaison, Monique Léonard, Jean-Pierre Potvin, Mme Edouard Sarrazin, Mme F.-Rolland Beaudry, Jean R. Ouellette, Lionel Forget, Edouard Sarrazin and the citizens of Saint-Jérôme.

Shot on location in Saint-Jérôme, 1 March to 30 November 1967. Premiered on Radio-Canada on 26 September 1968. Theatrically premiered at the Cinéma Verdi on 23 November 1968. Released by the National Film Board.

Synopsis: A documentary which deals with technological changes and its effects on a small town. Saint-Jérôme, an industrial town of 35,000, thirty miles outside of Montreal on the north shore, is in a period of economic stagnation. The film is divided into four chapters. The first chapter deals with the situation and how the townspeople can find a solution and exert their rights. The second chapter shows analyses of the situation. The workers hope that this new technical world, which has affected the traditional professions, will only change certain structures. Four experts: Jean Marchand, Jean-Robert Ouellet, Jacques Grandmaison and Monique Léonard attempt to answer questions. The third chapter shows how the workers deal with the crisis and the fourth chapter examines some of the solutions or ideas offered by outsiders.

Comments: Dansereau's second feature is a kind of social document, similar in vein to *Le festin des morts* (q.v.) but without the

fictionalized adaptation of reality. Similar in concept to *Nominingue . . . depuis qu'il existe* (q.v.) and *Gros-Morne* (q.v.), and also Perrault's films, it is expressive of a certain trend occurring at the NFB at this time. After the completion of the film Dansereau said that he could never return to fiction films because reality was so intense and dramatic that the need was no longer there. He conceded two main faults in the film — the sentimental tone of the commentary that he himself reads, and the fact that one can't hear the questions directed to the participants. Michèle Favreau of *La Presse* felt that the most interesting aspect of the film was the gradual involvement in participation on the part of the workers and students of Saint-Jérôme. Isolated from this demand for participation, it was something that these people had to learn.

Notes: Production cost about \$60,000. The film was originally commissioned by the Federal Department of Labour to be one of a series on the theme of change, but it withdrew after it saw the finished product. The film was released along with seven satellite films, and twenty-one work films (one of which was *Confrontation* q.v.), all of which could be viewed separately. They were designed to provoke discussions at screenings to union groups, student movements and citizen's committees. The people in the film also had the right to veto anything that they objected to in the final copy.

References: *La Presse* 7 décembre 1968 and 15 juin 1968; *Le Devoir* 17 juin 1968; *Sept-jours* 7 décembre 1968; *Challenge For Change Newsletter* Vol. 1 No. 2 Fall 1968 p.10 and Vol. 1 No. 3 Winter 1968/69 p.4.

Slow Run

1967-68

88 minutes, bw, English dialogue, 16mm.

p.c: Larry Kardish

dir/scen/ed: Larry Kardish

photog: Jay Fortang

mus/narration: Saul Rubinek

l.p: Jane Austen, David Flower, Bruce Gorden, Pat Jones, Heather Sim, Rita Stein, Melvyn Green.

Shot on location in New York City, October 1967 to April 1968. No theatrical release.

Synopsis: After a year of living in New York City, a young Canadian becomes anxious that he is settling down, so he buys a plane ticket for an unspecified destination. A week or so before his departure, he wonders if he should tell his friends of his plans. Becoming nostalgic about the city that he has not left, he lapses into a reverie in which he recalls his stay in Manhattan — working at some unspecified job, establishing a relationship with a long-haired intellectual, and having brief affairs.

Comments: "... it puts to the test one very tempting idea, which many film-makers had but never really tried: to let the images run their own way, and the soundtrack its own — and then put the two together." — Jonas Mekas in the *Village Voice*. "Basically he has constructed a largely jerrybuilt silent film, with musical and other sound effects, and a constant, off-screen narration that, more often than not, has little connection with the redundant action on film that all the talking supposedly has recalled. Coupled with this somewhat opaque inner dialogue, which callowly and constantly underlines four letter words, are repeated, often unrelated shots of several acquiescent girls. They are mostly nude scenes of varied, apparently amoral, romps for which no imagination is needed but which certainly could have profited by invention." — A.H. Weiler in the *New York Times*.

Notes: Production cost \$1,500. The director Larry Kardish was born in Ottawa, educated at Carleton University before becoming Assistant Curator in the Department of Film at the Museum of Modern Art. The film was banned by the Quebec Censor Board and this ban has yet to be lifted, which Kardish says is "ridiculous". It won an award as best narrative film from the Art Gallery of Ontario in Toronto.

References: *Filmfacts* 15 January 1969 p.450; *Films and Filming* June 1969 p.77; *New York Times* 11 October 1968; *Ottawa Journal* 28 June 1969.

Le soleil des autres

1968

70 minutes, bw, French dialogue, 35mm.

p.c: Cinéfilms / Société de développement de l'industrie cinématographique canadienne
prod: Roger Racine
dir: Jean Faucher
scen: Jean Faucher, from an idea by Hubert Aquin
photog: Roger Racine
ed / sn. ed: Robert Poirier
sn / sn. mix: Cinéfilms
cost. and sets: Madeleine Arbour
l.p: François Faucher, Gérard Poirier, Liette Desjardins, Nicole Caron, Monique Champagne, Nicole Germain, Patrick Shupp, Sébastien Dhavernas, Sophie Faucher.

Shot on location in Montreal, with the interiors shot in a studio belonging to Madeleine Arbour, in August and September of 1968. Première at the Capitol in Montreal on 3 December 1970. Released by Cinéfilms.

Synopsis: Hervé Vincent is a young, divorced architect who is unsatisfied with his second marriage to the beautiful Marie-José. He finds a professional reason to start re-seeing Beatrice, his first wife, who he admires for her energy and her intelligence. Beatrice is initially wary of these advances but she finds herself succumbing to Hervé's charm. When she discovers that her ex-husband is still fickle and egotistical, and that he is not returning her love, she commits suicide.

Comments: "In watching this film, one has the impression that the images are useless. One could simply listen to the film and hear the lines being spoken to understand everything. Faucher should have found a film style to match the power of the dialogue." — Léo Bonneville in *Séquences*. The critic in *La Presse* commented: "It is hard to imagine a more disembodied film — a scenario that is boring, third rate actors and aggravating dialogue."

Notes: Production spread out over two years due to a number of problems. Apparently the financial situation was very uncertain when the film was being shot in the summer of 1968, and technical difficulties — the post-synchronisation etc. — accounted for the long post-production delay. The film was made at the same time as *Valérie* (q.v.) so the delay probably helped it in some ways.

References: *La Presse* 12 décembre 1970; *Séquences* décembre 1970 p. 41; *Québec-Presse* 13 décembre 1970; *Nouvelles Illustres* 12 décembre 1970; *Montreal Gazette* 5 December 1970; *Photo-journal* 7-13 décembre 1970; *Le Devoir* 3 décembre 1970; *Dimanche Matin* 7 juin 1970 p. 6.



Valérie

1968

97 minutes, bw, French dialogue, 35mm.

p.c: Cinépix
prod: Julien Parnelle
dir: Denis Héroux
scen: Louis Gauthier, Denis Héroux, Julien Parnelle
photog: René Verzier
ed: Jean Lafleur
mus: Joe Gracy, Michel Paje
sn: Jean-Pierre Saradin
sn. ed/sn. mix: Les Studios Sonoréal
l.p: Danielle Ouimet, Guy Godin, Michel Paje, Yvan Ducharme, Claude Préfontaine, Andrée Flamand, Kim Wilcox, Pierre Paquette, Hugo Gélinas, Henri Norbert, Clémence Desrochers.

Shot on location in Montreal and the surrounding area, August and September 1968. Première at the Cinéma Parisien, Montreal on 2 May 1969. Released by Cinépix.

Synopsis: Valérie, a twenty year old orphan, is a rebellious student in a convent, who sneaks out at night to meet her boyfriends. Caught and reprimanded one day by the nuns, she phones a leader of a motorcycle gang, who breaks into the convent with his bike and takes Valérie off with him. Arriving in Montreal she soon tires of her rescuer and decides to work as a dancer. She gets a job as a topless go-go girl, and moves in with one of the girls from the club, Andrée. After rejecting Andrée's lesbian overtures, Valérie meets Kim and turns to prostitution. One day while strolling in Mountain Park she meets a painter, Patrick, and his

young son François. The two are attracted to each other and begin an affair, but Valérie is terrified that Patrick will eventually find out about her real life. She finally decides to leave him, and one morning while he is asleep she goes. However after being beaten up by one of her customers, Valérie concludes that prostitution is no longer what she wants to do. Going to the park before she leaves the city, she sees François, who knows the truth but forgives her.

Comments: Larry Kent had been trying for years, but it was Denis Héroux who finally hit the boxoffice jackpot. After the gratifying success of *Pas de vacances pour les idoles* (q.v.), Héroux set out to make a technically more competent work that had more of a story-line to it. He said he wanted to tell a conventional story, not a simple story but a simplistic one. Carried along by his desire to "déshabiller la petite Québécoise" (undress the Québécois girl), Héroux obviously touched certain themes that his audience could easily identify with. For all its liberation in terms of female nudity, Valérie is important for other reasons. As Marshall Delaney put it in *Saturday Night*: "What is so beautiful and so historic about *Valérie* is the way it defines, in 1969 terms, the traditional morality of Roman Catholic French Canada." The film could be described as consisting of four chapters — rebellion and escape, adventure, love, and finally happiness. The hot head that is Valérie at the beginning of the film is eventually tamed and accepts the traditional values ascribed by society at the films end — motherhood, the family and love. *Valérie* was an important event in other respects, for it created a commercial viability for québécois films, and it created an audience who would be willing to go and see their own product.

Notes: Production cost \$85,000. *Valérie* was the first film produced by Cinépix, a small Montreal distribution company. The film was wildly successful, gross Canadian earnings reaching \$1,684,000. The film was distributed in 26 countries and its success led to Cinépix producing other similar films, such as *L'initiation* (q.v.) and *Love In a 4 Letter World*.

References: *Variety* 4 June 1969 p.36; *Saturday Night* September 1969 p.40; *Macleans* August 1970 p.61; *La Presse* 3 mai 1969 and 3 janvier 1970; *Le Devoir* 3 mai 1969; *Montreal Gazette* 3 May 1969; *Globe and Mail* 10 July 1969 and 25 July 1969; *Sept-jours* 10 mai 1969; *Le magazine Maclean* janvier 1970 and juin 1970 p.50.

1969

A soir on fait peur au monde

1969

76 minutes, colour, French dialogue, 16mm.

p.c: Les Cinéastes Associés/Les Productions Latraverse/Les Productions Spex/Société de développement de l'industrie cinématographique canadienne
prod: André Legault
dir: François Brault, Jean Dansereau
photog: François Brault
ed/sn. ed: André Corriveau
mus: Robert Charlebois
sn: Claude Lefebvre
sn. mix: Sonolab
l.p: Robert Charlebois, Louise Forestier, Mouffe, Le jazz libre du Québec, Philippe Gagnon, Claude Peloguin, Gilles Vigneault, Jean-Pierre Ferland, Georgette Plana, Marie Laforêt.

Shot on location in Paris and in parts of Quebec in 1969. Première at the Cinéma Papineau and François on 5 December 1969. Released by Les Cinéastes Associés.

Synopsis: A documentary on Robert Charlebois' historic concert in the famous Olympia of Paris. Charlebois and his friends are followed through the streets of Paris, the back stage of the Olympia and the concert itself. Charlebois is also shown with his family, singing with Mouffe and Philippe Gagnon, and in concert at the Comédie canadienne and the Esquire Show Bar.

Comments: This is a film somewhat along the lines of Pennebaker's look at Bob Dylan — *Don't Look Back*. It received fairly good reviews although one critic, Ginette Charest, felt that it "wants to show too much

about Charlebois, but what it shows often distances us from him. By giving such emphasis to Paris, François Brault and Jean Dansereau end up by making two films — one about the trip to Paris and the other about Charlebois. His trip to Paris should have been placed in the context of Charlebois' rise."

Notes: Production cost about \$70,000. It proved to be very difficult to find money for this film and it was shot on a deferred costs basis. Radio-Canada were initially approached but they felt that Charlebois wasn't well known enough on an international level to justify their participation. Ironically they bought the film after it was made, Brault and Dansereau trimming it to just under an hour. However Radio-Canada went further and cut it to about 15 minutes before they showed it. The CFDC put about \$10,000 into the production at the last moment. The film's première coincided with one of Charlebois' concerts in Montreal. But Charlebois' star had sunk somewhat, the concert was not one of his best, and the directors felt that the film suffered accordingly. Amazingly this film was only shot with one camera.

References: *Image et son* 263/264 sept/oct. 1972 p.12; *La Presse* 21 mars 1970; *Photo-journal* 8-15 octobre 1969; *Le petit journal* 5 octobre 1969 and 7 décembre 1969.



La chambre blanche

1969

80 minutes, bw Panavision, French dialogue, 35mm.

p.c: Cinak Cie Cinématographique/Société de développement de l'industrie cinématographique canadienne

exec. prod: Laurence Paré

dir/scen: Jean-Pierre Lefebvre

photog: Thomas Vamos

ed: Marguerite Duparc

mus: Walter Boudreau, played by L'Infonie

sn: Claude Hazanavicius

sn. ed: Claude Hazanavicius, Jean-Pierre Lefebvre

sn. mix: Jean-Pierre Nadon

post-sync: Sonolab

l.p: Michèle Magny, Marcel Sabourin

Shot on location in Montreal, March and April 1969. Avant-première on 31 July 1969 in Montreal. Première at the Cinéma Elysee in Montreal on 14 November 1969. Released by Faroun Films.

Synopsis: The film shows us various moments in the life of a couple, Anne and Jean, as they are perceived through a poetic vision. The film is structured around themes as simple as life, death, love, violence and winter. Jean is an architect, while Anne is more or less the mistress of the house. He, a person of movement, and she, a creature of contemplation, live their 'true life' in a white room, the privileged place where they meet each other from time to time.

Comments: Following the experimentation that marked *Jusqu'au coeur* (q.v.), Lefebvre in *La chambre blanche* pursued his new found freedom. As Dominique Noguez pointed out in *Vie des Arts* it is a film on the number two, on the couple and on very simple oppositions. *Variety* called it a "stylistic, ritualistic, beautifully-staged, composed and photographed, black and white study of a man and his wife set against mainly snowy landscapes shown through their window. Told with ambiguity and lack of narrative concern... it is... a poem to love, to beauty, to honour and to the conscience and contradictions of human nature." Yves Lever in *Relations* spoke of it as a revolutionary film. "By its refusal of the easy route of telling a nice story in cinerama, by its meaningful symbolism of reality, by its realistic and optimistic vision of the world and the realization of a true, open love between man and woman, it is a film that makes us believe in the beauty of life."

Notes: The CFDC put \$50,000 into the production of this film. It was shown at the Directors Fortnight in Cannes in 1970, the San Francisco Film Festival, and in Osaka as part of Expo 70.

References: *Le Devoir* 16 avril 1969; *La Presse* 15 novembre 1969; *Montreal Star* 18 novembre 1969; *Sept-jours* 29 novembre 1969; *Vie des Arts* No. 57 hiver 1969-70; *Relations* No. 345 janvier 1970; *Variety* 20 May 1970 p.28; *Cinéma 70* juillet/août 1970 p.40; *Le Droit* 30 octobre 1969; *Le Soleil* 29 novembre 1969; *La Patrie* 6-12 avril 1969.



The Columbus of Sex

(My Secret Life)

1969

97 minutes, bw/colour, English dialogue, 16mm.

p.c: New Cinema Canada Productions

prod: Ivan Reitman, Dan Goldberg

dir: John Hofsess

scen: John Hofsess, based on the book "My Secret Life" (anonymous)

photog: Ivan Reitman, John Hofsess, Eugene Levy

ed: John Hofsess

narr: Bob Fothergill

l.p: Leon Jervis, Patricia Murphy, Lyn Logan, Laurie Martin, Katharine Slobodin, Joan Vinell, Mary Jane Card, Karen Thomson, Ray Barker, Therese Shalon, Nelli Duma, Jennie Slobodin, Valdi Inkens, Lynne Teski.

Shot over a period of seven weeks on location in the Hamilton vicinity in late spring/early summer 1969. It had only one private screening in its original version.

Synopsis: Voice-over readings from the book *My Secret Life* are cut over shots of erotic sculpture, etchings and paintings, studies of live nudes assuming frozen positions, and sequences of couples engaged in sexual foreplay and intercourse. Linking these elements together are scenes of Walter (the pseudonym of the book's author) working on his memoirs beginning with his initiation to sex while five years old, and his lifelong pursuit of the perfect sexual experience.

Comments: John Hofsess had made a 35 minute film *Palace of Pleasure* in 1967 that was part of an intended feature that was never completed. It was very experimental in concept, designed to create a visual, sensual experience. With *The Columbus of Sex* he wanted to extend much of what he had learnt from *Palace of Pleasure* by making a "liberating film, a film which functions entirely on the psychological level and in which standard film aesthetics are irrelevant..." For Gerald Pratley writing in *Variety* the film had the desired effect — "The film clearly aims at producing a meditative mood in viewers, and displays the human body with an austere reverence that will probably disorient the usual skinflick customers. It represents a departure for sexexploitation fare with a tone and attitude that falls between sex education documentary and sophisticated comedy, and although it tends to grow indulgent about the 'wholesomeness' of all sexual behaviour, it has probably earned itself the right to the subtitle 'a therapeutic film experience.'"

Notes: Production cost \$3,000 (although this figure is disputed). The equipment came from the McMaster Film Board. The film was seized during a private screening for McMaster teachers and students on August 8, 1969 — it was still in the test print stage. Hofsess, Reitman and Goldberg were charged with making and showing an obscene film. Following a ten-month period of trials and hearings, during which many eminent film people testified on behalf of the film, Reitman and Goldberg were found guilty of the charges, put on probation and fined a very small amount of money. Hofsess was acquitted on a technicality. However the two producers had already worked out a deal with Jack H. Harris Enterprises in Los Angeles, a transaction which Hofsess did not know about. Harris apparently added about 30% new footage before releasing the film in the States in 35mm as *My Secret Life*. The film was originally about 90 minutes, on dual projection 16mm. The credits for *My Secret Life* are different than *The Columbus of Sex* and are below. The main differences are with the names of the actors, apparently Harris hired 'new' middle-aged actors for the new footage. Patricia Murphy, who doesn't appear in the second version, is still in the credits, but Hofsess says Harris mistook her for Lynne Teski who had a large role in this version. The narration was also done a second time and it isn't identical to the original. Hofsess has tried to buy the film back from Harris, just so a print will exist somewhere in an archive, but at \$30,000 the cost is too prohibitive for him to do it alone. Hofsess has never seen *My Secret Life*, and Harris won't send him a print, although he has invited him down to the States to screen it.

The credits for *My Secret Life* are as follows:

prod: Jack H. Harris

dir: Leland R. Thomas

scen: John Hofsess

photog: John McNichols

narr: Bob Fothergill

choreography: Rod Stewart

l.p: Jack Woods, Patricia Murphy, Rod Stewart, E. Edd Fenner, Jamie Redding, Leon Jervis, Cheryl Smith, Adriana Collier, Phyllis Dugan, Judy Kleismeyer.

N.B. Hofsess seemed to think that none of these names were pseudonyms.



Isabel



Stereo



Don't Let the Angels Fall



C'est pas la faute à J.C.

Danger pour la société

1969

64 minutes, bw, French dialogue, 35mm.

p.c: Les Films Jean Martimbeau
prod/dir/scen/sn. ed: Jean Martimbeau
photog: Théo Egsleder, Ros Roworski
ed: Manon Chrétien, Marie-Hélène Guillemain, Jean Martimbeau
mus: Pierre Boisvert, Niko
sn. mix: A.S.I. and Crawley Films
art dir/assist. dir: Yvonne Lamy
l.p: Paolo Noël, Daniel Russell, Rolland D'Amour, Rita Bibeau, Carole Lemaire, Claudette Délorimier, Jacques Bilodeau, David Raboy, J.-P. Signal, A. Ross, André Denis.

Shot on location in Montreal and the Iles-de-la-Madeleine in 1969. Première at the Cinéma St-Denis and Bijou on 31 January 1970. Released by France Film.

Synopsis: After a ten year prison sentence, Rosaire promises his young daughter Nicole that he will try to live an honest life. But work is hard to find and his wife Hélène reacts badly to the situation and begins to drink. However Nicole encourages him to keep trying and eventually he gets work as a delivery man. However one of his customers recognizes him and tells Rosaire's employer that he was an ex-convict. Fired from his job, Rosaire accepts an offer to participate in a bank hold-up. The theft ends in a shoot-out and Nicole, stumbling quite by accident upon the scene, is hit by a bullet. Rosaire is captured and returned to jail.

Comments: Luc Perreault wrote in *La Presse* that it was a melodramatic film but "in a society which has been nourished on forbidden elements, the melodrama presents itself as an easy means of breaking taboos and providing an illusory solution to immediate needs. No doubt it is for this reason that this genre has always flourished in Quebec, not only in the cinema, but in theatre and in literature. . . This film, which presents itself as an ordered attack against the unjust fate reserved for ex-convicts, pushes naiveté to such a point that it reveals thought mechanisms we believed we were finished with in our cinema, in Quebec after the thaw." He went on to ask why a film of this type still exists in 1970.

Notes: Production cost about \$150,000. This was Martimbeau's second feature, and it enjoyed more success than his previous *La deuxième heure* (q.v.). It was apparently sold in six countries.

References: *La Presse* 7 février 1970; *Photojournal* 8-14 décembre 1969; *La Semaine* 12-18 mai 1969; *Dimanche-matin* 9 mars 1969; *Nouvelles Illustres* 17 mai 1969.



L'école des autres

1968-69

153 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada
prod: Robert Forget
dir/photog: Michel Régnier
ed: Claude Le Gallou, Michel Régnier, Alain Sauvion
sn/sn. mix: Michel Hazel.

Shot on location in Montreal, 9 January to 9 April 1968. Released non-theatrically by the National Film Board.

Synopsis: In 1965-66, PASS (Projet d'Action Sociale et Scolaire) worked out a plan of research and action aiming at exposing and providing solutions for school children in underprivileged areas. This project was put into effect in l'Ecole Olier in Montreal and it provided for the assistance of a doctor, a nurse, a psychologist, social workers and teachers. Working together, they tried to help those children and their families who were in the midst of serious problems — overpopulated housing, insufficient food, chronic unemployment. The film deals with the methods of training, and the work of PASS. The experiment it shows constitutes a basis for thought and an instrument of work that is useful to specialists on educational, familial and social questions.

Notes: Production cost \$75,000. The film was shown only to specialists and those involved in education. It also had a special presentation during Ciné-participation on 28 March 1972. This was Michel Régnier's first feature film, he has since gone on to make *Below Zero* (1970), and the recent series *Urba 2000* (1974), all of which show the same types of social concerns evident in *L'école des autres*.

Entre tu et vous

1969

65 minutes, bw, French dialogue, 35mm.

p.c: Office national du film du Canada
prod: Jean-Pierre Lefebvre
dir/scen: Gilles Groulx
photog: Michel Brault
ed/sn. ed: Jacques Kasma
sn: Claude Hazanavicius, Albert Groulx
sn. mix: Ron Alexander, Michel Descombes
l.p: Pierre Harel, Dolorès Monfette, Paule Baillargeon, Manon D'Amour, Denis Lafleur, Susan Kay, C.T.

Shot on location in St. Marc and Montreal, 26 May to 27 June 1969. Avant première at the Cinéma Verdi in Montreal on 31 March 1970. Released by Faroun Films.

Synopsis: The film consists of seven sequences which chronicle everyday life as seen through the eyes of the director. The film opens with the quiet life of a man and a woman, both nude. After they assert that "the passive life does not exist", the characters explain their beliefs to us. Through argument, repression, contempt and seduction, the rape of Man's conscience is accomplished. The film shows fragments of the life of the couple, and the society that they live in — student protests etc. While witnessing this collective revolution, the couple also act by deciding to separate. But the man wants to return to his woman again. Captured and put into an open cage, the woman is man's prisoner and he says "I love you, I kill you, I love you, I kill you. . .".

Comments: *Entre tu et vous* strikes me as being nothing more than undigested second-hand Godard, very similar in style and effect to *Un succès commercial* (q.v.) to which I level the same criticism. Thematically Groulx's film deals with ground common to Godard — the plight of the individual within society and his subsequent alienation, the breakdown of any real communication between people — but here there is little reflection or perhaps lack of substance. Gerald Pratley in *Variety* wrote that "most audiences will probably sympathize with the idea of imparting some concerned opinion about the manner in which today's means of communication tend to distort truth, but will find that the finished work fails to communicate anything to anybody outside a very small minority. Beautifully photographed by Michel Brault, it is largely a self-indulgent exercise in muddled thinking and expressionism. . ."

Notes: Production cost \$86,000.

References: *Variety* 20 May 1970 p.28; *La Presse* 2 mai 1970; *Le Devoir* 2 mai 1970; *Vie des arts* No. 57 hiver 1969-70; *Sept-jours* 16 mai 1970; *Montreal Star* 5 May 1970.



Explosion

1969

98 minutes, eastmancolor, English dialogue, 35mm.

p.c: Meridian Films/Canadian Film Development Corporation
prod: Julian Roffman
dir: Jules Bricken
scen: Alene Bricken, Jules Bricken, from a story by Robert Hartford-Davis and Jules Bricken
photog: Joseph Brun
ed: Tony Lower
mus/mus. dir: Sol Kaplan
sn. rec: B.H. Alper, John Gusselle
sn. ed: Eric Wrate
sn. mix: John Gusselle, Buddy Alper
art dir: Bruce Grimes
cost: Ilse Richter
l.p: Don Stroud, Gordon Thomson, Michèle Chicoine, Cecil Lin-der, Richard Conte, Robin Ward, Ted Stidder, Murray Matheson, Ann Sears, Sherry Mitchell, Olga Kaya, Harry Saunders.

Shot on location in Vancouver and the surrounding area, January to April 1969. Première simultaneously in 13 theatres in and around Vancouver on 5 December 1969. Released by International Film Distributors.

Synopsis: Peter Evans is conscripted, sent to Vietnam and killed. His brother Alan decides to evade the draft and escape to Canada, a plan that Peter hoped to follow but was dissuaded from carrying out. Joining up with Richie Kovacs, the two of them steal a car and head for British

Columbia. Alan, increasingly deranged and unsettled by his brother's death, shoots two policemen and a garage hand. News of the murders spreads and Alan's father publicly appeals to him to surrender. Richie hears the appeal and phones the police, but Alan persuades him to continue their bizarre journey. Pursued across the hills by the police, Alan is finally killed.

Comments: The film was universally panned, most calling it technically competent but hollow, empty and unambitious, with the script having the most serious flaws. *Monthly Film Bulletin* found it "...pitched throughout on a level of crude rhetoric and cliché" and noted the analogies with Greek tragedy. Canadian reviewers criticized the CFDC's involvement in what they felt was a commercial exploitation film aimed primarily at the U.S. market.

Notes: Production cost \$600,000. It was the third film that Roffman had produced, the other two being *The Mask* (q.v. CFF 2) and *The Bloody Brood* (q.v. CFF2). There was apparently some American capital put into the film. It was one of the first films that the CFDC invested in and it is revealing to see what types of criticism were levelled at their participation. Six years later it would appear that very little has changed in some respects. Working title for the film was *The Blast* and *The Wrong Mountain*.

References: *Monthly Film Bulletin* October 1970 p.206; *Variety* 24 December 1969 p.20; *New Canadian Film* Vol. 2, No. 4 p.11; *Entertainment World* 20 March 1970 p.26; *Cinema Canada* Sept/October 1969 p.3; *Films and Filming* November 1970 p.50; *Globe and Mail* 27 December 1969; *Toronto Star* 26 December 1969; *New Statesman* 4 September 1970.

Great Coups of History

1968-69

82 minutes, bw, English dialogue, 16mm.

p.c: One Productions
prod/dir/scen/ed: Jack Darcus
photog: Terry Hudson
sn. John Bennest
mus: John Gray
l.p: Delphine Harvey, Janie Cassie, Ellis Pryce-Jones, Ted Sutton.

Shot on location in Vancouver, August to October 1968. Premiered at the University of British Columbia 30 October 1969. Limited commercial release.

Synopsis: This is the story of an aging woman who has supported herself and her young daughter for years by living off men. She sees herself as a commodity with a fading exterior. She wants a facelift in order to continue living and competing in the game. The film contrasts the woman and her daughter, the old and the young, as each manipulates a boy-friend. The older woman is fighting her age, while the daughter is starting to become like her.

Comments: "The structure of *Great Coups of History*... is fascinating in the originality of its concept... The film's crucial flaw is that these three planes — the mother's verbal tale, the new affair, and the maturing child — rarely intersect successfully... In fact, within the cluttering excess of the film lies a gem of a short, focusing on the mother and perhaps half as long... With such a wealth of material and far-ranging possibilities in structure, the film is cheated by its lack of style." — Kirk Tougas in *Take One*.

Notes: Production cost \$6,500. Jack Darcus, a painter and stage designer, prompted by the efforts of Larry Kent and Morrie Ruvinsky, got the Film Society at UBC to pay for half the film, and then raised the rest of the finances himself. Writing began in the spring of 1968 and shooting was underway in August. The premature departure of one of the cast resulted in an interruption for a script re-write. Shooting lasted six weeks, 2½ full time and the rest on weekends. Editing followed over the winter and a final print was ready in late 1969. It ran one week with the Odeon Theatres in Vancouver and did very well before it was pulled.

References: *Take One* Vol. 2, No. 6 p.22; *New Canadian Film* Vol. 2, No. 4 p.11.

L'initiation (Initiation)

1969

93 minutes, eastmancolor, French dialogue, 35mm.

p.c: Cinépix/Les Productions Denis Héroux/Société de développement de l'industrie cinématographique canadienne
prod: John Dunning, André Link
dir: Denis Héroux
scen: Yves Theriault, from an idea by John Dunning, Denis Héroux, André Link
photog: René Verzier
ed: Jean Lafleur, Dominique Boisvert
mus: François Cousineau
sn: Yves Sauvageau
sn. ed: John Gaisford, Jean Lafleur, Dominique Boisvert
sn. mix: Studio Sound Services — Clarke Daprato
l.p: Chantal Renaud, Danielle Ouimet, Jacques Ribérolles, Gilles Chartrand, Daniel Gadouas, Serge Laprade, Céline Lomez, Jean-Pierre Payette, Louise Turcot, Francine Dionne, Michel Girouard, Janine Sutto, Jacques Zouvi, Béatrice Picard.

Shot on location in Montreal and the surrounding area, September to 18 October 1969. Premiered at the Cinéma Parisien, Montreal on 29 January 1970. Released by Cinépix.

Synopsis: Vicky and Nadine, students at Montreal University, spend their summer holidays in the country, alternating water sports with discussions on love and sex. Nadine is the more experienced of the two, while Vicky still has romantic dreams about her first affair. When her inexperienced boyfriend Pierre, tries somewhat brutally to make love to her, Vicky is shocked. Returning to university, Vicky meets Gervais Mes-saimbre, the author of a book, who is on a lecture tour. The two of them are attracted to each other, and end up making love at his hotel. This experience is far different than her first sexual encounter, as Gervais is considerate and kind. However Gervais must return to France and to his family. Meanwhile Pierre has been having an affair with Nadine who has taught him some valuable sexual lessons. Gervais' departure coincides with the break-up of Pierre and Nadine's affair. Pierre returns to Vicky and the possibility of a more understanding relationship.

Comments: Following hard on the heels of *Valérie* (q.v.), *L'initiation* was a similar type of film — lots of nudity but this time in colour. It was as successful as its predecessor in box-office terms, and it bears striking resemblances to the earlier film, apart from Danielle Ouimet's unclad body. Essentially what Héroux has done is to split the *Valérie* character into two people — Vicky and Nadine. Vicky shares *Valérie*'s romantic conception about love and happiness, while Nadine is basically the sexually liberated, but detached and cold side of *Valérie*. For Richard Combs in *Monthly Film Bulletin* "...the film reconciles romanticism and permissiveness by dissolving the future lovers, all lessons learnt but innocence intact, into a brilliant, blood-red sunset." The similarities to *Valérie* are obvious.

Notes: Production cost \$200,000. The film was a commercial success, grossing even more than *Valérie* — to date its earnings are \$1,883,000. It was also the first Canadian feature to set a single day box-office record at a Toronto theatre, grossing \$3400 at the Coronet in December 1971. It was released in numerous countries all over the world.

References: *Monthly Film Bulletin* September 1971 p.182; *La Presse* 31 janvier 1970; *Montreal Star* 3 February 1970; *Le Devoir* 31 janvier 1970; *Image et son* sept/octobre 1971 p.134; *Le Droit* 28 février 1970; *Montreal Gazette* 8 May 1971 and 31 January 1970; *Variety* 27 May 1970; *Photo-journal* 9-15 février 1970.

The Johari Window

1969

93 minutes, bw, English dialogue, 16mm.

p.c: Carleton University School of Journalism in cooperation with Noel Moore
photog: Fred Gorman
ed: Jim Williams
sn: Joan Gorman
music and effects: Larry Crosley, song by Galt McDermot
prods / dirs / l.p: Jocelyn Stopforth, Pat Nigra, Ulli Mwambulukutu, David MacDonald, Bob Sinclair, David Stuart, Maria Mironowicz, John Blenkiron, Anne-Marie Zilliacus, Reg Silvester, Craig Campbell, Carol Cooper, Carol Bishop, Bob Hallam, Jane Watson, Peter Serafini, Bill Wigle, Brian O'Meara, Gwen Swick, Terry Corcoran, Cathy Campbell, Rick Hyde, Mike Reckord, Barbara Freeman, Norma Waite, Bill Bhaneje, Gordon Lovelace.

Shot on location at Carleton University and Madawaskinn Lodge, Calabogie, January to February 1969. Première at Carleton University 20 March 1970. No theatrical release.

Synopsis: The film explores the emotional and psychological makeup of a group of university students in Ottawa. It uses fictional film segments, in which the students express their impressions of what life as a student is like. One segment shows two students as barnyard animals eating books. Another shows the student as a depersonalized entity in a growing, already crowded environment, using a computer as the symbol of this depersonalization. The most important part of the film is the T-group, in which 14 students and a human relations trainer sit down to figure out their relationships to each other, the relationship of the university to them, and the importance of this film.

Comments: "...the Johari Window is primarily a combination journalism-film exercise and therapy session. The student-directed sequences are frequently just silly... In general... they are weakly written and performed and points, if any lurk there, do not come across. The T-group session... is essentially a truth game... Their discussion, to be quite frank, isn't all that thrilling." — Frank Daly in the *Ottawa Journal*.

Notes: Production cost about \$25,000. The film grew out of a television seminar conducted by Noel Moore at Carleton in 1968-69. The students, all in third and graduate year journalism, were involved mainly in the part of the work that their training had a bearing on. The cameraman was a professional but the film segments which take up about 40% of the film were written, produced and enacted by the entire student seminar. Eight hours of film was shot and it took eight months to edit. Processing and technical work was done at Crawley Films in Ottawa.

References: *Ottawa Journal* 20 March 1970; *New Canadian Film* 10/11 p. 23.



A Married Couple

1968-69

101 minutes, Technicolor, English dialogue, 16mm.

p.c: Allan King Associates for Aquarius Films/Canadian Film Development Corporation

prod/dir: Allan King

assoc. prod: Gwen Iveson

photog/assoc. dir: Richard Leiterman

ed: Arla Saare

mus: Zal Yanofsky

sn. rec: Christian Wangler

sn. re-rec: Ron Alexander

l.p: Antoinette Edwards, Billy Edwards, Bogart Edwards.

Shot on location in the Edwards house in Toronto and at their summer cottage in Maine, USA, August to October 1968. Premiered at Cinecity in Toronto on 6 November 1969. Released by Phoenix Film.

Synopsis: Billy and Antoinette, with their son Bogart, have moved to a new house in Toronto. They bicker constantly about money, the car and possessions. She confesses to a friend that a major problem in their marriage is that Billy worships rather than desires her. The couple spends an evening assembling a new stereo set, but that night Antoinette refuses to make love. After a bad day at work, Billy quarrels fiercely with his wife and eventually throws her out of the house. The family go to their cottage in Maine for a weekend, swim in the nude; but at a party Billy is annoyed when Antoinette flirts with one of the guests. Back in Toronto, her suggestion that they should lead separate lives in separate halves of the house prompts a moment of renewed tenderness between them.

Comments: Allan King's second feature consolidated the techniques pioneered in *Warrendale* (q.v.). As with that film it raises similar types of problems — how does the intrusion of a camera crew affect the relationships portrayed on film? King's reaction to this is that the "only thing one has to remember is that we all, at all times, and to varying degrees perform, or perform as if we were different people." Finally King's objective is not so much to create true *cinéma-vérité* but to convey the director's feelings about his subject. Sequences are sometimes edited to produce an effect that in reality never had that connection. The emotional experience that King values so highly is probably the *raison d'être* for choosing this semi-documentary mode of approach. Philip Strick pointed this out in *Sight and Sound*: "The documentary camera, together with the documentary editor, can create innumerable fictions — and when *Married Couple* works, it is, for all the verisimilitude, on a *fictional* level. Possibly the facts are that for some of those ten weeks in

1968 the Edwards home was exactly like this; more interestingly, the film creates an example of raucous, flexible, and possibly normal marriage that has enough truth in it to relate to any number of other, more real marriages." Critical reaction was mostly very favourable with Molly Haskell noting in the *Village Voice* that the "film is suspended between psychology and sociology...". Larry Zolf in *Macleans* wrote: "Instead of a film on marriage breakdown he has given us a devastating breakdown of the emotional ingredients of modern marriage."

Notes: Production cost \$207,000. Shooting followed the pattern developed in *Warrendale* with the Edwards gradually getting used to the camera crew etc. King shot a total of 70 hours of footage. The film had problems with the Ontario Censor Board who demanded numerous cuts (between 35 and 50), mostly over the language in the film (use of the words cunt and fuck), although the nude swimming sequence was also mentioned. King threatened to take the censors to court, made four cuts and eventually the film opened commercially in Toronto. It was also released in England and the United States.

References: *Monthly Film Bulletin* February 1971 p.26; *Variety* 12 November 1969 p.84; *Take One* Vol. 2, No. 4 p.22; *Sight and Sound* Autumn 1970 p.219; *Film Quarterly* Summer 1970 p.9; *Positif* septembre 1970 p.27; *Cinéma 70* juillet/août 1970 p.41; *Toronto Star* 7 November 1969, 29 November 1969 and 3 October 1969; *Globe and Mail* 11 September 1969, 23 September 1969, 1 November 1969 and 7 November 1969; *Macleans* August 1969; *Time* 26 January 1970; *Saturday Night* November 1969 p.65; *Weekend Magazine* 26 July 1969 p.12; *Village Voice* 29 January 1970; *Newsweek* 2 February 1970; *La Presse* 15 novembre 1969; *Montreal Star* 22 November 1969.



Nikoly ne nezabudu (I Shall Never Forget)

1968-69

111 minutes, colour, Ukrainian dialogue, 35mm.

p.c: Canukr Films

prod/photog/ed: Walter Wasik

dir: Walter Baczynsky assisted by Bomdan Pasdrey

scen: Stefan Lubomyrsky

mus: Zenon Lawryshyn

sn: John Wacko

art dir: Andrew Onishchuk

l.p: George Denysenko, Roma Dolyncky, Mike Senyk, John Ralko, Goerge Bielski, Michael Lalko.

Shot on location in and around Oshawa, 26 July 1968 to October 1968. Première in the Marks Theatre, Oshawa on 30 November 1969. Released by Canukr Films with English sub-titles.

Synopsis: Peter Sokol, a Canadian-Ukrainian pilot in the RCAF, is on a raid over Roumania in the Second World War when his plane is badly damaged. Too crippled to make it back to his airfield he decides to fly east in the hope of reaching Russian lines. Eventually he is forced to bail out over the mountains in the Ukraine and is hidden by local Ukrainian partisans. However the Germans find his parachute and threaten reprisals by taking hostages, until Sokol decides to give himself up. The Germans sentence him to death by firing squad but he is rescued by Ukrainian partisans as he is digging his own grave. Wounded in the rescue, he is nursed back to health under their care. He begins to fall in love with one of the group, Oksana, but even this doesn't prevent him from asking to be taken to the Russian lines so he can make his way back to Moscow and eventually his own unit. However the Russians decide to liquidate him, fearing he is a partisan infiltrator, but the partisan group rescue him again and this time get him safely out of the country under the care of Oksana and a guide. However just at the Austrian border, they are ambushed. Oksana and the guide are killed but Sokol makes it into Allied territory.

Comments: The *Toronto Telegram* said that the film was too ambitious, that it tried to do too much with too little, but it praised the excellent photography and thought that there was hope for future productions coming from Canukr Films. P. Sribniak in *Progress* wrote "The film is not, however, without artistic merit. An original and highly sophisticated music score was very professionally played in the numerous pastoral interludes. The camera work was excellent with skillful use of close-up and moving camera effects. Subtle use of camera filters created an almost magical atmosphere in the night scenes... The film was amateurish but a great improvement."

Notes: Production cost \$200,000. This was Walter Wasik's second production after *Zorstoki Switanki* (q.v.). He formed Canukr Films with eight other people and hoped to sell 90,000 shares at \$10 each in

order to finance the production. Unfortunately this didn't work as they only sold \$28,000 worth. The shareholders were eventually all paid off. The film had a widespread release throughout Ukrainian communities the world over. It also played at the Parkdale theatre in Toronto and was one of the top-grossing films during its stay.

References: *Toronto Telegram* 4 February 1970 and 24 April 1969; *Star Weekly* July 1969; *Oshawa Journal* 2 October 1968; *Progress* 24 May 1970.

Où êtes vous donc?

1967-69

95 minutes, bw/colour, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: Guy L. Côté

dir/scen/ed: Gilles Groulx

photog: Thomas Vamos

mus: Stéphane Venne

sn: Claude Pelletier

sn. ed: Sidney Pearson

sn. mix: Michel Descombes, Jean-Pierre Joutel

l.p: Christian Bernard, Georges Dor, Mouffe, Danielle Jourdan, Stéphane Venne, and the Hou-Lops.

Shot on location on the Côte nord, St-Hyacinthe and Montreal, 5 April to 5 June 1967. World première at the Locarno Film Festival in October 1969. Canadian première at the Cinéma Verdi in Montreal on 12 January 1970. Released by Columbia Pictures.

Synopsis: On an icy road along the North Shore, two men meet and strike up a friendship. Georges is a sort of itinerant philosopher and Christian drives a van. The two of them set out to investigate the big city, first of all visiting St-Hyacinthe and then moving on to Montreal. They drive around in an old Jaguar painted in psychedelic colours that they managed to pick up in a junk yard. Christian decides that he wants to make money and become known. So he buys a guitar, begins to sing, and people start listening to him. Georges, who has already rejected society, accompanies Christian in discovering this consumer society. While in Montreal, they meet Mouffe, a young girl who is unhappy because her lover has abandoned her. Each finally choses his or her path. Christian will sing, Mouffe will cruise around in a Cadillac and Georges will try again to be free.

Comments: "Once again — but this time in more specifically political terms, and also more humanly incriminating ones — Groulx is dealing with the Québécois whose image he transmits with an unusual insight. But *Où êtes vous donc?* is also attacking a more general planetary front. Refusing to accept the preordained defeat with which Western society always tries to block those who set out to change it, Groulx denounces the dehumanising mechanisms which man creates to destroy man and claims the right of revolt and the duty of revolution. A film about our despair and our laziness in becoming responsible, perhaps *Où êtes vous donc?* is a new voice crying in the wilderness, but is it any voice crying in any wilderness? The principal character in the film, who wanders in a red space to the sound of The Internationale and ends with a furious 'Où êtes-vous donc, bande de câlisses?' thrown at the spectator is no longer in despair but a revolutionary in search of his comrade in arms." — Robert Daudelin in *Second Wave*.

Notes: Production cost \$150,000. Production stretched out over a two-year period as Groulx encountered problems with the NFB. While the film was shot in April, May and June of 1967, and the mixing was complete by November 1968, a final print wasn't ready until July 1969 and it wasn't released until January 1970. Groulx was to experience further frustrations at the hands of the Film Board over his next feature *24 heures ou plus*, a film which has been completely suppressed.

References: *Variety* 29 October 1969 p.28; *La Presse* 17 janvier 1970; *Le Devoir* 17 janvier 1970; *Montreal Star* 17 January 1970 and 22 November 1969; *Le Soleil* 31 janvier 1970; *Dimanche-Matin* 18 janvier 1970; *La Patrie* 18 janvier 1970; *Les lettres françaises* 29 octobre 1969.

Prologue

1968-69

88 minutes, bw, English dialogue, 16mm.

p.c: National Film Board of Canada

prod: Tom Daly, Robin Spry

dir: Robin Spry

scen: Sherwood Forest, based on a story by Sherwood Forest and Robin Spry

photog: Douglas Kiefer

ed: Christopher Cordeaux

mus: William Brooks, The Ventures, Michael Malus

sn: Russel Heise

sn. ed: Bernard Bordeleau

sn. re-rec: Roger Lamoureux, Ron Alexander

l.p: John Robb, Elaine Malus, Gary Rader, Peter Cullen, Christopher Cordeaux, Henry Gamer, Victor Knight, Robert Girolami, Frank Edwards, Abbie Hoffman, Allen Ginsberg, Jean Genet, Dick Gregory.

Shot on location in Chicago during the Democratic Convention August 1968, and in Montreal and the Lachute region June 1968, and September to October 1968. World première at the Walter Reade Theatre in New York City on 29 January 1970. Canadian première at the Cinéma Dauphin, Montreal on 20 February 1970. Released by Columbia Pictures.

Synopsis: It is the summer of 1968. Jesse, a political activist, runs an underground newspaper in Montreal. His girl-friend Karen becomes disillusioned with active protest when Jesse is beaten up for selling his paper, and all attempts at legal action fail. Meanwhile David, a draft-dodger who rejects all forms of protest in favour of spiritual enlightenment, comes to stay in their apartment. Karen is attracted by David's ideas and goes to live with him on a commune, leaving Jesse to travel alone to the Democratic Convention demonstration in Chicago. Karen soon tires of David's abstractions and the non-involvement of his friends and she leaves the commune. Jesse is caught up in the events that surround the Democratic convention but on his return to Montreal, he and Karen resume their life together.

Comments: Reactions to Robin Spry's first feature were completely split. While the film received a warm welcome from the New York critics, those who criticized it were harsh. The most serious deficiencies centred around the conception of the characters as 'types', causing Roger Greenspun in the *New York Times* to write that "...everybody in his movie who isn't palpably phoney is recognizably real." On the other hand the British critics were much more responsive to the film, and indeed had quite the opposite reaction to the main characters. Jan Dawson in *Sight and Sound* felt that even though "...the film illustrates a great many general truths about youth, politics and dissent, it never appears consciously generalising, abstract or significant. It places realistic characters, speaking distinctive idioms in concrete situations, but leaves its audience to provide the synthesis." In Spry's words the hypothesis for the film is as follows — given that man is destroying himself, given that the mainstream of society is engaged in suicide — what do you do about it? By contrasting two aspects of differing lifestyles, the film obviously speaks out for commitment and confrontation. The fatal flaw in *Prologue* however lies with the treatment of David, a figure who is not completely thought out. Finally the weakness of this character also belongs to the film, for Spry has inadvertently loaded the dice.

Notes: Production cost \$136,000. Robin Spry had a background in engineering before he obtained his masters degree from the London School of Economics in the theory of welfare economics. Despite its cinema-vérité appearance, the film was quite carefully scripted even before the Chicago convention. Spry was in close contact with some political activists and was pretty sure what would happen at Chicago before he went down to film. *Prologue* was the first Canadian feature to be invited to the prestigious Venice Film Festival where it got quite favourable reviews. It also won the Robert Flaherty Award from the British Society of Film and Television Arts. The film was subsequently released in about sixty countries, both theatrically and for television.

References: *Monthly Film Bulletin* April 1970 p.77; *Variety* 3 September 1969 p.30; *Sight and Sound* Spring 1970 p.103; *Films and Filming* January 1971 p.52; *Movie* No. 17 p.37; *Image et son* janvier 1972 p.125; *New York Times* 30 January 1970; *Village Voice* 5 February 1970; *Montreal Star* 24 January 1970; *Montreal Gazette* 7 March 1970; *La Presse* 21 février 1970; *Cinéma 69* novembre 1969 p.66.

La raison avant la passion / Reason Over Passion

1967-69

85 minutes, colour/bw, 16mm.

p.c: Corrective Films

prod/dir/photog/ed/sn/mus: Joyce Wieland

computer permutations of Reason Over Passion: William A. Burnette, Peter Neumann of Bell Labs

computer permutation photographic planning: Hollis Frampton

Shot on location in Ottawa during the Liberal leadership convention 6 April 1968, on a train from Toronto to Vancouver December 1967 and January 1968, and in a car from Cape Breton to Toronto in the fall of 1968. Première in Ottawa at the National Arts Centre Theatre on 28 June 1969. Released non-theatrically by the Canadian Filmmakers' Distribution Centre.

Synopsis: Experimental film that takes the form of a prelude and three parts. In the prelude, the Canadian theme is unfurled in the shape of the new Canadian flag and the singing of *O, Canada*. Part 1 begins with Pierre Trudeau's statement in English and French: "La raison avant la passion; c'est le thème des tous mes écrits/Reason over passion; that is the theme of all my writings." The first and third parts consist of a journey across Canada, and the centre section is a French lesson followed by a portrait of Pierre Trudeau. Throughout the film all the possible permutations of the title appear at the bottom of the screen.

Comments: Joyce Wieland's first feature film followed her critically acclaimed short *Rat Life and Diet in North America*. Critics generally spoke well of *La raison avant la passion*; P. Adams Sitney in *Artscanada* wrote: "The magnificence of the film lies in its imagery. . . These images incarnate the epic spirit of the film which with all its contradictions (of form and image, sound and picture) is extravagantly ambitious and elevated. Yet one feels more sadness than grandeur at the passing landscapes, the flashing animations of the Canadian flag, and the grainy slowed down images of Trudeau. At the end, we have seen an ecological dirge, not a poem of becoming so much as of what might have been." However the *Montreal Gazette* remarked that "the approach is completely clinical, utterly without warmth or humanity of any kind, with a sense of detachment that is a little frightening. Is this what Canada really looks like? Or is this simply one lonely, friendless woman's view of the world around her."

Notes: Production cost between \$7,000 and \$10,000, some of this money coming from the Canada Council. The film was part of a general concept bearing the same title, and dealing with other mediums, quilt-work etc., all produced by Joyce Wieland. *La raison avant la passion* is the second part of a trilogy entitled *True Patriot Love* — the third film *The Far Shore* was in production at the time of writing.

References: *Artscanada* April 1970 p.43; *Films and Filming* February 1973 p.65; *Montreal Gazette* 7 July 1969; *Toronto Star* 9 July 1969; *Take One* Vol. 2, No. 6 p.25; *Time* 12 July 1971 p.11.



Red (Red)

1969

101 minutes (re-cut from 96 minutes), colour, French dialogue, 35mm.

p.c: Onyx Films/Société de développement de l'industrie cinématographique canadienne/Famous Players Canadian Corporation

exec. prod: Pierre Lamy

dir: Gilles Carle

scen: Gilles Carle, Ennio Flaiano

photog: Bernard Chentrier

ed: Yves Langlois, Marie Daoust

mus: Pierre F. Brault

sn: Réjean Giguère, Raymond Leroux, Don Wellington

sn. ed: Yves Langlois

sn. mix: Michel Belaieff, Joe Grimaldi

art dir: Anne Pritchard, Jocelyn Joly

l.p: Daniel Pilon, Geneviève Deloir, Gratien Gélinas, Fernande Giroux, Paul Gauthier, Claude Michaud, Donald Pilon, Yvon Dufour, Sylvie Heppel, Raymond Cloutier, Katherine Mousseau, Aurele Dion, Michel Leblond, Jean-Pierre Cartier, Beaudoin Rousseau, Serge Deyglun.

Shot on location in Montreal and the surrounding area, and on the Cabonga Indian Reserve in Abitibi, 13 August to 9 October 1969. Première at the Capitol Theatre in Montreal 26 March 1970. Released by Cinépix.

Synopsis: Reginald Mackenzie, known as Red, is a half-breed — half Indian and half French-Canadian. He is a car thief, and after having broken into the garage of his brother-in-law Frédéric, he takes a motel room, amuses himself with a couple of call girls and then drives off to pick up his girl-friend Georgette. After being questioned by the police about the robbery, Red gets the idea that they will also want to interrogate his mother who is living on the Indian reservation at Caughnawaga. Laden with presents he visits her with Georgette. After awhile she tries to run away on a bus, and after Red takes her off the bus

she dies. Red soon receives a visit from his half-sister Elisabeth who is unhappily married to Frédéric. She is close to suicide and asks Red to kill her. He refuses but later she is found dead, presumably shot by a bullet from Red's rifle. At a vicious stag party for one of Red's three half-brothers, they all learn of Elisabeth's death. Frédéric destroys all of their mutual possessions before he and the half-brothers begin to hunt Red and Georgette. The two of them escape to the wilds and stumble across an isolated settlement of smugglers. They stay for a while, safe for the moment, but neither of them are happy. Red, determined to prove his innocence, returns to Montreal. Just as he is confronting Frédéric at a convention and accusing him of the murder, he is shot by one of his half-brothers.

Comments: Carle's third feature is in many respects his most ambitious. He has at times referred to it as perhaps his best film, but for him it was also in certain respects a lost film. It appeared during and after the October crisis of 1970 and being violent at a time when no one wanted to see anything violent coming from Quebec it died a rapid death outside of the province. It is a film dealing with cross-breeding and a man who lives both in his white half and his Indian half. Even if the tensions within the man are not completely dealt with, his conflict with the society he lives in is graphically depicted. The tapestry of absurdity and latent violence that was a part of *Le viol d'une jeune fille douce* (q.v.) is here pushed more into the foreground. Red himself is an uneasy amalgam of modern-day playboy, frontiersman and small-time gangster — essentially a rootless and undefined character. Pushed back into living in the woods, the transposition is not successful — the urban society and its values have tainted even this outpost of North American mythology. Drawn inexorably back into the metropolis that he cannot escape, Red is destroyed by forces that cannot make room for him. While the film touches more bases than *Le viol*, it extends similar themes that he was to continue to explore in the films that followed. Carle's symbolism of a 'split' Quebec may be somewhat crude but the breadth of the film manages to transcend this shortcoming.

Notes: Production cost \$450,000. Ennio Flaiano, who collaborated on the screenplay with Carle, had worked on numerous scripts with Fellini, and with Antonioni on *La notte*. Carle used a large number of different locations for *Red*, something he was to react against in his next film *Les mâles*. The 96 minute version of *Red* ran for about a week at the Capitol, before Carle decided to recut the film in certain sections and add five minutes to it.

References: *Variety* 20 May 1970 p.28; *New Canadian Film* Vol. 2, No. 4 p.14; *Take One* Vol. 2, No. 6 p.20; *Cinéma 70* juillet/août 1970 p.157; *Image et son* septembre/octobre 1972 p.231; *La Presse* 28 mars 1970 and 29 mars 1970; *Le Devoir* 21 mars 1970; *Le Soleil* 6 juin 1970; *Globe and Mail* 16 November 1970; *Montreal Star* 30 August 1969 and 31 March 1970; *Le magazine Maclean* juin 1970 p.56; *Toronto Star* 14 November 1970; *Le photo journal* 6-12 avril 1970; *Time* 13 April 1970.



St-Denis dans le temps. . .

1968-69

(The Battle of St-Denis . . . Yesterday, Today)

84 minutes, colour, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: Robert Forget

dir: Marcel Carrière

scen: Marcel Carrière, Gilles Thérien

photog: Thomas Vamos, with the collaboration of Bernard Gosselin

ed: Werner Nold

mus: François Dompierre, "Mon chapeau de paille" sung by Paul-Marcel Gauthier

sn: Claude Hazanavicius

sn. ed: Jacques Jarry

sn. mix: Ron Alexander, Roger Lamoureux

historical research: Edith de Villers

l.p: Marie-Claire Nolin, Gilles Philippe Delorme, Donovan Carter, Jackson Kuirk, Compagnie franche de la Marine, Le Régiment de la Sarre de l'Assomption.

Shot on location in Saint-Denis-sur-Richelieu, Montreal and Quebec City, 4 November to 15 December 1968. Première at the Cinéma Rivoli in Montreal on 23 April 1970. Released by Faroun Films.

Synopsis: Marie-Claire, a young revolutionary idealist, goes to Saint-Denis, a little village near Montreal on the Richelieu River. She has come for the anniversary celebrations of a victory won during the 1837

Rebellion by French Canadians over the colonial and British troops who were attempting to crush the revolt. Marie-Claire's great-great uncle had fought at Saint-Denis on the rebels' side and was the first *patriote* to be hung. The tension of the celebrations excite her, for she has contemplated violence as a solution to the modern-day problems of Quebec. But Gilles, who has accompanied her to Saint-Denis, shatters her convictions with his pragmatic arguments. He tells her that intellectuals declare war but it is the people that must fight, and that it is better to accept society and act through its peaceful channels. After the discussions, the arguments and the intensity of the traditional re-staging of the battle, Marie-Claire leaves for Montreal, and then by air for Bermuda, which was where the leaders of the rebellion were sent after their capture.

Comments: This was Carrière's first feature after a distinguished career as a sound man. Critics seemed to be divided by the film — the *Montreal Star* praised its impartiality and lack of editorializing, but Luc Perreault in *La Presse* had more defined reactions to the film. For him what seemed to interest Carrière was the survival of anachronistic institutions which played a positive role in the past but now only survive through the force of inertia. . . "The film becomes intellectual and sentimental as if he didn't dare make the link between the Saint-Denis of the past and that of the present. . . This pseudo-historical film, half drama and half documentary with a satiric character at its centre, appears to me to be a practical joke. Where does history end and fiction begin, where is present-day Quebec amidst all this?" *Positif* had a similar response writing that "the method chosen was too doubtful. Carrière thought it was pertinent to introduce a witness into his film — a young leftist who observes the event and discusses it with a friend, but neither the observation nor the discussion go beyond the trite and elementary."

References: *La Presse* 25 avril 1970; *Le Devoir* 2 mai 1970; *Montreal Star* 25 April 1970; *Variety* 21 October 1970 p.22; *Positif* février 1971 p.55; *Image et son* sept/octobre 1971 p.243; *Québec-Presse* 5 avril 1970; *Perspectives — La Presse* 15 novembre 1969.



Saturday's Passage

1969

89 minutes, bw, English dialogue, 16mm.

p.c: Cromlech Films

prod: John C. Macdonald

dir/scen: Ted Bridgwater

photog: Rick Maden

mus: Greg Forbes

sn: Scott Smith

l.p: Russ Waller, Marvel Cairns, Bert De Vries, Gord Robertson, John Macdonald.

Shot on location near Elgin, Ontario June to July 1969. *Première* at Ellis Hall, Queen's University in the autumn of 1969. Released non-theatrically by the Canadian Filmmakers' Distribution Centre.

Synopsis: Due to some unexplained catastrophic event, a large proportion of the world's population is destroyed and the remaining people are forced to move back into the country to live off the land. Among the inhabitants are a feeble professor of anthropology who babbles into a tape recorder for which there is no current, an old hag who has assumed the function of priestess of her own religion, and the madman Barth who is kept chained to a tree. The situation is brought to a head with the arrival of Corbot, a rifle-toting loner who is intent on driving the settlers from their land.

Comments: "The two obsessive features of *Saturday's Passage* are the reverence with which director Bridgwater has approached his theme, and an infatuation with the final product, which has kept him from paring the film's redundancies down. . . Though the situation is fanciful it could have made a powerful film with the arrival of a Corbot. . . But Bridgwater is still thinking in literary, not cinematic terms, and, accordingly, the film becomes an idyll that is more preoccupied with flowers or stalks of grass than with development of pace, and the creating of tension or atmosphere." — Kaspars Dzeguze in the *Globe and Mail*.

Notes: Production cost about \$7,000. The film was made by a group of students from Queen's University. Macdonald approached the CFDC, NFB and the CBC with the script, and the CBC agreed to help, claiming first television rights. A farm was found near Elgin and the shooting lasted three weeks. Some of the actors were heavily involved in theatre in Kingston and Russ Waller was a professor at the drama department. The group's investment of about \$2,000 was used up in

editing the film and in recording the score. The Film Department at Queen's under Peter Harcourt provided facilities for editing and sound mixing. About a third of the final cost was provided by the CBC who turned down their rights to a television showing.

References: *Globe and Mail* 26 September 1969.



Silent Friends

1969

(Deux amis silencieux, Dogs to the Rescue, Prieten fara grai)

84 minutes, colour, English dialogue, 35mm.

p.c: Legend Film (Montreal)/Rumania Films (Rumania)

prod/dir/scen: Paul Fritz-Nemeth

addit. dialogue: Nicole Crisan

photog: Stefan Horvath

mus: Gheorges Gregoriu

l.p: Tony Kramreither, Dorine Dron, Draga Otteanu, Georges Gima, Toro, London.

Shot on location in Rumania, 16 May to June 1969. *Première* in Bucharest [2] December 1969. Canadian *première* at the Saint-Denis in Montreal on 3 August 1973. Released by Faroun Films.

Synopsis: A young boy, Johnny, overhears two men, Alex and Carlo, plotting to kill his family so that they can acquire their estate. But Johnny is seen and in the ensuing chase he falls into a swirling river. One of his dogs, Toro, rescues him and drags him onto an island in the middle of the river. Johnny, remembering his baby sister who is alone at home, sends Toro back to the house to fetch her. Toro frees his companion London and together the two dogs carry off Donna and her pet duck. When the baby's disappearance is reported to the local lawman, he sees this as a chance to prove himself. He thinks that it is the dogs who have kidnapped the child, but Alex and Carlo realise that they must find the children and the dogs before the police do. Meanwhile the foursome of two dogs, a duck, and a baby have numerous adventures before safely arriving on the island with Johnny. The police arrive at the same time and the real crooks are unmasked.

Comments: Jay Newquist in the *Montreal Gazette* commented on the amazing abilities of the two dogs who "make Lassie look like a canine impersonator." Apart from their abilities he referred to the film as a "black-and-white morality tale. . . All this is predictable stuff for children's films and hokum aside, 'Deux amis' is well worth a look in a genre plagued by insincerity on all sides."

Notes: Production cost \$125,000. Nemeth was detained in Rumania after filming, pending payment of all the bills he had incurred while shooting.

References: *Montreal Gazette* 10 August 1973; *New Canadian Film* 24/25 Bilan 1973 p.23.



Situation du théâtre au Québec

1969

111 minutes, colour, French dialogue, 16mm.

p.c: Les Films Claude Fournier/Office du film du Québec for le Ministère des affaires culturelles

exec. prod: Raymond-Marie Léger

dir/scen/ed/sn. ed: Jacques Gagné

photog: Bernard Chentrier

sn: Raymond Leroux

sn. mix: Sonolab, Jean-Pierre Nadon

l.p: Yvan Canuel, Françoise Loranger, Jean-Claude Germain, André Brassard, Jean-Louis Roux, Dyne Mouso, Guy Beaulne, Marcel Sabourin, Michelle Rossignol.

Shot on location in Montreal in March and April 1969. *Première* at the Third Festival-Carrefour-ACTA in Montreal. Released non-theatrically by Office du film du Québec.

Synopsis: Eleven scenes, directed by as many stage directors, deal with the problems of Quebec drama in relation to new theories and ideas. Three critics talk about the different scenes that are being presented. There are also discussions by those involved in certain aspects of Quebec theatre — acting, writing, the theatre and involvement, alienation, finance and administration, techniques, directing actors, repertory theatre, parts and characters, training, theatre and teaching, and the actor's role.



Pas de vacances pour les idoles



Valérie



L'initiation



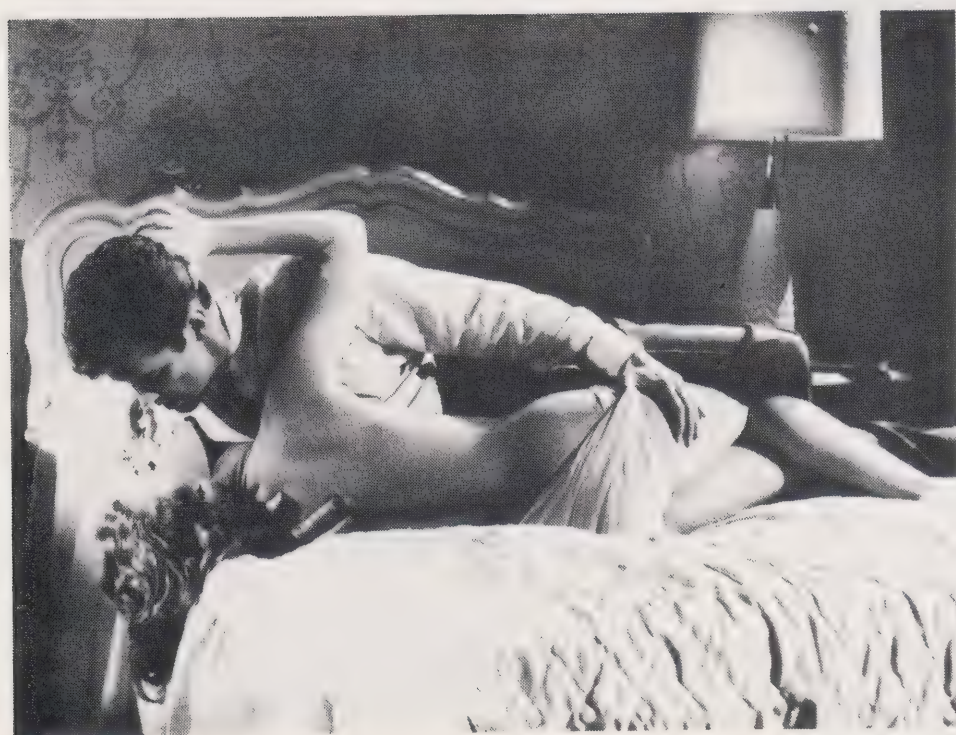
Sweet Substitute



When Tomorrow Dies



High



Room For a Stranger



Sex and the Lonely Woman

Stereo

1968-69

65 minutes, bw, English narration, 35mm.

p.c: Emergent Films

prod/dir/scen/photog/ed: David Cronenberg

prod. aides: Stefan Nosko, Pedro McCormick, Janet G.M. Goode

narration: Glenn McCauley, Mort Ritts

l.p: Ronald Mlodzik, Iain Ewing, Jack Messinger, Clara Mayer, Paul Mulholland, Arlene Mlodzik, Glenn McCauley.

Shot on location at Scarborough College in Toronto, August 1968 to February 1969. Released by Film Canada.

Synopsis: Seven young adults have volunteered for an experimental programme organized by the Canadian Academy for Erotic Enquiry, to investigate certain theories of the parapsychologist Luther Stringfellow: they have submitted to surgery to remove their power of speech, and to a form of brain surgery to increase their potential for telepathic interchange. As the experiment progresses various phenomena supporting Stringfellow's hypotheses are noted — the link between social relationships and telepathic exchange. Aphrodisiacs and other drugs are introduced to break down conventional repressions and in the final stage of the experiment the subjects are isolated from each other for long periods, provoking physical violence and suicide.

Comments: Cronenberg's first feature is a true original, an extension of the themes of Godard's *Alphaville* to which it bears some resemblance. He has done some brilliant things with the film, setting it in the cold, modern, architectural jungle of an educational institution, a peep into the future where detached and clinical observers conduct experiments oblivious to the human feelings they are playing with. While commenting on modern science's belief in its own potential, it is also an absurdist statement on the obsessive introversion of this branch of learning. The sterility of almost everything in *Stereo* is reinforced by the dispassionate images and unfeeling narration. But often what is happening on the screen is far removed from the narrator's observations, pointing out the incompatibility between what is experienced or felt, and what is spoken. By combining these reflexive and intuitive polarities, Cronenberg achieves a portrait of the schizophrenic nature of man, and the world he inhabits.

Notes: Production cost \$8,500. David Cronenberg studied at the University of Toronto graduating with a degree in English literature. This is his first feature — he has since made *Crimes of the Future* which is very similar to *Stereo*. *Stereo* in particular has a certain 'cult' reputation, especially in universities and it is extremely popular in England. It is also worth noting the formal similarities to *Slow Run* (q.v.).

References: *Monthly Film Bulletin* October 1971 p.204; *Take One* Vol. 2, No. 3 p.22; *Globe and Mail* 1 March 1969.



Tout le temps, tout le temps, tout le temps. . . ?

1968-69

115 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Robert Forget

dir: Fernand Dansereau

photog: Gilles Gascon

ed: Raymonde Pilon

mus: Robert Charlebois, *Le Quator du Jazz libre du Québec*

sn: Michel Hazel

sn. ed: Sidney Pearson, Gilles Quintal

sn. mix: Ron Alexander, Michel Descombes

scen/l.p: Polydore Chagnon, Denyse Chagnon, Raoul Beliveau, Jeanne Dupuis, Lionel Joly, Jeanne Joly, Ghislaine Lemieux, Diane Séguin, O'Neil Lemire, Serge Élément, Yvonne Tremblay, Lionel Blanchet, Yvette Blanchet.

group animators: Roger Guy, Pierre Pagé

Shot on location in a farmhouse in Sainte-Théodasie near Verchères, 19 April to the end of June, and 5 August to 15 September 1968. Premiered at the Cinéma Saint-Denis in Montreal on 6 March 1970, shown on Radio-Canada on 22 March 1970. Released non-theatrically by the National Film Board.

Synopsis: A québécois family, scattered throughout the big city, reunites in the family home to celebrate the engagement of the youngest son. But what ought to have been an eventful celebration

takes a dramatic twist — conditions of life in the city have become worse and worse since the exodus from the country and each of them has problems that they want to discuss. After the initial reunion, everyone lets the facade of happiness collapse. Polydor has always been unemployed and has even been to prison; Denise no longer has love in her life, only resignation; Ghislaine and Diane no longer have husbands and work hard to support their children since social welfare is not enough; Léo makes a good living but wonders why the artistic and cultural life is reserved for another social class; and Lionel, while he has steadily climbed in the ranks of the union hierarchy, is disillusioned by the ambiguity of this social world and hesitates over the commitments that worry him. Someone says: "It's not our fault. We're going to let the people in power know, that we're tired of eating shit all the time, all the time, all the time."

Comments: After looking at a specific social and economic situation in his last film *St-Jérôme* (q.v.), Dansereau applied himself to a more general malaise and as a result was able to touch on more universal themes. He points out the limitations of an entire society, and the social and demographic changes taking place within Québec. The film is based on four principal themes: that life is good to live, that love is important, that we need freedom and that society is badly constructed. But at least at the end of the film there is a ray of hope — the possibility of collective aid, of a necessary political commitment. Luc Perreault in his article on the film in *La Presse* points out that if it had a predecessor it was *Les voitures d'eau* (q.v.), a film that was also preoccupied with the death of a life-style as a result of modern inroads upon its heritage. This attitude is a paradoxical mixture of progressive concern tied to a reactionary interpretation of history. It is basically anti-industrial and anti-modern, an intellectual's idealized view of a rural society that has been corrupted. The great revolutionary thinkers of nineteenth century Russia suffered from these same contradictions.

Notes: Production cost about \$80,000. Dansereau and his two animators recruited their actors according to certain criteria. They all had to be living in the area of Montreal delineated by rue Saint-Denis, Sherbrooke St., rue Pie IX and the St. Lawrence River. They interviewed about 75 people before making their final choices, and then it was necessary to mold this little group into a type of miniature society. The screenplay was worked out by meeting at the end of the week, every two weeks for a period between February and June 1968. At the end of April, and the beginning of May they shot a few sequences. At the end of June many of the cast wanted to go on holidays, so during the summer Dansereau prepared three possible scripts. One of these was chosen by the cast and after distributing the roles shooting started. The shooting process was very much a cooperative affair, as was the editing, and all the participants had the right of veto. The footage that had been previously shot was incorporated into the film in the form of flashbacks.

References: *La Presse* 28 février 1970 and 6 mars 1970; *La Patrie* 8 mars 1970; *Le Devoir* 21 mars 1970; *Ici Radio-Canada* 20-27 mars 1970; *Québec-Presse* 15 février 1970.



The Tragic Diary of Zero, The Fool

1968-69

(Le journal de Zero le fou)

75 minutes, bw, English dialogue, 16mm.

p.c: Morley Markson and Associates/Canadian Film Development Corporation

prod/dir/photog/ed: Morley Markson

scen: Morley Markson, from an outline by Penelope and Daniel Grigg

sn: Tom Burger

l.p: Gerald S. Cogan, Penelope, Daniel Grigg, Natasha Dudarev, Robert Ladouceur.

Shot on location in Ottawa, December 1968 to the spring of 1969. Premiered at the Ann Arbor Film Festival on 14 March 1970. Released in the United States by New Line Cinema, and non-theatrically in Canada by the Canadian Filmmaker's Distribution Centre and the Coopérative cinéastes indépendants with French sub-titles.

Synopsis: The film is the diary of a poetess, her would-be lover, and her fool, who set about to project their fantasies onto film and who are in confrontation with the filmmaker. At the beginning Gerald mimes and mouths his fool role. Penelope, the poet, shows her supernatural affectations and Daniel, her lover, pretends that he is uninvolved. Nevertheless, Penelope and Danny act out a faked love scene that is jealously destroyed by the fool. Confused they drive, and then run, in

circles around the camera. Once again Penelope desperately tries to persuade Danny to be her lover but he stubbornly refuses and she breaks down into a melodramatic monologue about her plight. Gerald brings a friend, Robert, into the film to create a sense of honesty and love in opposition to Penelope's desperation. Penelope becomes sadder and reaches out to an old friend but she can only find silence and an embrace there. After this sadness the three begin to run in circles, dance and play. Gerald enacts an over-dramatic love-scene in the snow with an imported woman. Gradually he slips into a sense of shame at the role he has created and cannot handle the situation. Inside, Daniel insults Gerald for his foolishness. Danny and Gerald fight as Danny shows that he hates them all. Gerald in the utter confusion of his role becomes hysterical. Penelope retires. Gerald breaks down. As the film ends the three run in circles, laughing and finally dropping into the snow, interlocked and together.

Comments: Markson calls it a film about futility — about the futility of a particular and peculiar relationship, and about the futility of people trying to represent something other than what they are. It is also in its way a defining of filmmaking for the filmmaker. The three actors are playing themselves. They try to act out scenes, like their lovemaking, that actually occurred but of course this turns into a new experience with different responses. In this sense it is "cinemadrama-vérité" as Markson describes it. However the film had widely differing responses — Tom Milne in *Monthly Film Bulletin* calling it "totally meaningless", while Edgar Daniels in *New Cinema Review* referred to it as "the genius of this overwhelming film." Kay Armatage in her succinct and probing review in *Take One* commented that "...Markson is still hung up on the old necessity of subjugating life to art. It's what's done with life that counts in this movie, and maybe that's why you could turn the sound off and just watch the pictures. In this sense the film is profoundly exploitative: it uses real lives as if they weren't enough, as if you must shape them into something better."

Notes: Production cost \$25,000 — the CFDC's participation consisting of \$2,500. Markson was approached by Penelope who wanted to write a film about herself and two others. The outline interested Markson enough that he asked Penelope to go away and turn it into a script. However this was unsatisfactory so they largely threw it out and improvised the film from the outline. The film won first prize at the Ann Arbor Film Festival, and on a tour of American college film festivals picked up numerous other prizes. Morley Markson was a designer and a photographer, who created the Kaleidoscope pavilion at Expo '67.

References: *Monthly Film Bulletin* March 1971 p.59; *Take One* Vol. 2, No. 5 p.28; *New Cinema Review* Vol. 1 No. 3 p.24; *Image et son* septembre/octobre 1972 p.153; *New Canadian Film* Vol. 2, No. 4 p.16; *Montreal Star* 16 May 1970.

Un succès commercial ou Q-bec My Love ou Struggle For Love

1969

77 minutes, bw, French and English dialogue, 35mm.

p.c: Cinak Cie Cinématographique
prod: Laurence Paré
dir/scen: Jean-Pierre Lefebvre
photog: Thomas Vamos
ed: Marguerite Duparc
mus: Andrée Paul, played by L'Infonie
sn: Claude Hazanavicius
l.p: Anne Lauriault, Jean-Pierre Cartier, Larry Kent, Denis Payne, Judith Paré, Raoul Duguay, André Caron.

Shot on location in Montreal, November 8 to 12, 1969. Avant-première at the Cinéma Arlequin in Montreal on 6 March 1970. Première at the same cinema on 12 March 1970. Released by Faroun Films.

Synopsis: This is the story of a woman Q-bec and her relationships with her husband Jean-Baptiste Bilingue, her lover Sam Washington, and her boss Peter Ottawa. The filmmaker creates situations where he symbolizes relationships established between the province of Quebec, the Canadian federal government and the United States. Other episodes evoke the history of French Canada and the political and social situation within Quebec.

Comments: If the couple in *La chambre blanche* (q.v.) symbolized the universal, then the characters in *Q-bec My Love* are portrayed in a similar fashion, and are dealt with as abstractions and puppets. Lefebvre

chose to de-mystify the 'erotic' film which was then quite popular in Quebec. It is at once an attack upon commercial cinema which exploits sex, and upon the voyeuristic tendencies of the audience. The title Q-bec represented the two obsessions that Lefebvre felt existed in Quebec — the ass (cul) and the mouth (bec). Within his film Lefebvre prods and provokes the viewer, pushing him to his limit. Whether the film works or not is questionable. Much of it appears to be just undigested Godard, and finally one must conclude that the form chosen for this particular film is a failure. Léo Bonneville wrote in *Séquences* that Lefebvre was attempting to "de-mystify sex films. He does it with a vulgarity that compromises the humour that he wants to be a-pornographic. However, the paralyzed silence of the audience proves that the means betray the intentions. Denouncing a product by abusing the product often provokes unexpected effects, here it only encourages the commercial success."

Notes: Production cost \$25,000. The film was shot extremely quickly (four days). Only one and a half months elapsed between the beginning of filming and a final copy, and only two months before it came out. It was Lefebvre's first commercial success, although he only got between 8% and 12% of the profits, the rest going to the distributor.

References: *La Presse* 10 mars 1970 and 13 mars 1970; *Le Devoir* 14 mars 1970 and 16 mars 1970; *Montreal Star* 17 March 1970; *Le Soleil* 21 mars 1970; *Sept-jours* mars 1970; *Variety* 20 May 1970; *Séquences* No. 61 avril 1970 p.10; *Cinéma 71* mars 1971 p.24.

Vive la France

1969

80 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada
exec. prod: Jean-Pierre Lefebvre
prod: Laurence Paré
dir/scen: Raymond Garceau
photog: Thomas Vamos
ed/sn. ed: Pierre Lemelin
mus: Pierre Brabant
sn: Joseph Champagne, Claude Delorme (music)
sn. mix: George Croll, Michel Descombes
l.p: Léopold Castonguay, Camille Desjardins, Rémi Emond, Antonio Ouellette, Camille Hodgson, Jean-Pierre Phaneuf, Johanne Soucy, Jean-Marie Moreau, and a number of people from the city of Rivière-du-Loup.

Shot on location in Rivière-du-Loup, 4 August to 29 August 1969. Première at the Centre culturel de Rivière-du-Loup, and the Cinéma Princesse, Montreal on 2 October 1970. Released by Columbia Pictures.

Synopsis: Mr. Pichon, a teacher from France, has been recommended to the school Board of Saint-Anthime-sur-mer by a québécois priest. The populace welcomes the newcomer with open arms, but soon discovers his eccentricities. He is a cycling enthusiast, a free thinker, an ascetic, but his living habits are so strange that he arouses the curiosity and then the hostility of the inhabitants of Saint-Anthime. Along with Mr. Pichon we discover the life of this village with its capitalists and its group of terrorists who each have their reasons for wanting to get rid of the intruder who is threatening the established order. A conspiracy is hatched which sees the capitalist and the revolutionary leader unite forces to eliminate Pichon. But he is not the type who is easily gotten rid of and he ends up by escaping.

Comments: Garceau's second feature is a satire on the reciprocal incomprehension between the French and their québécois cousins. Although it deals with a parochial mentality, as did *Le grand Rock* (q.v.), Garceau has chosen a far different approach to his subject matter. While *Le grand Rock* was bitter and uncompromising, *Vive la France* is much lighter in tone. However the film met with a poor response. Léo Bonneville commented in *Séquences* that "the viewer feels he is watching a series of little sketches acted by amateurs who haven't learnt their parts very well. I wonder if the film's failure is not simply the result of a badly constructed scenario or the artificial intrigue where everything leads to burlesque."

Notes: Production cost \$82,000. Garceau largely used non-professional actors for this film, many of whom came from Rivière-du-Loup. It was in every respect a much smaller production than *Le grand Rock*.

References: *Séquences* décembre 1970 p. 41; *La Patrie* 5 octobre 1969; *Ici Radio-Canada* 10-16 juillet 1971 and 7-13 juillet 1973; *Perspectives — La Presse* 26 septembre 1970 p. 8; *Le Soleil* 13 septembre 1969.

Les voitures d'eau

1965-69

111 minutes, bw, French dialogue, 16mm.

p.c: Office national du film du Canada

prod: Jacques Bobet, Guy L. Côté

dir: Pierre Perrault

photog: Bernard Gosselin, assisted by Alain Dostie

ed: Monique Fortier

sn: Serge Beauchemin

sn. ed: Bill Graziadéi

sn. mix: George Croll

l.p: Laurent Tremblay, Aurèle Tremblay, Yvan Tremblay, Eloi Perron, Nérée Harvey, Joachim Harvey, Léopold Tremblay, Alexis Tremblay, Louis Harvey.

Shot on location on l'Ile-aux-Coudres, November 1965 to July 1966. Avant-première at the Cinéma Elysée on 6 March 1969. Première on Radio-Canada on 19 March 1969. Released by Columbia Pictures.

Synopsis: Centering around the importance of shipping in the lives of several inhabitants of l'Ile-aux-Coudres, the film deals with the life and the problems of the constructors and the sailors of the wooden *goélettes* — top-sail schooners used as small cargo ships. In the day of the steel frigate, monopolies and international competition, the captains of these *goélettes* are living at the end of an era. The film focuses on one of the captains, Laurent Tremblay, and his two sons who make up the crew. During the winter while the boats are in dry dock, these sailors build a dinghy and discuss the past, the present and the future. Soon navigation resumes but it is stopped because of a longshoreman's strike. The political and economic implications of this strike on the lives of the sailors are examined. The film ends with a boat that is too old to be sailed, being set on fire.

Comments: Perrault's third part of his trilogy on the people of l'Ile-aux-Coudres deals with a very strong and persistent reality. The climax of *Pour la suite du monde* (q.v. CFF2) showed the islanders preparing to catch the beluga, reviving methods unused on the island for forty years, while *Le règne du jour* (q.v.) transports the Tremblays to France for most of the film. However *Les voitures d'eau* is rooted in an economic and social framework that is the perfect form for Perrault to express his concerns. It is also centred around the past, around a tradition that is shown to be dying. The film begins on a note of uneasiness with the building of a boat that will serve no purpose — shot with snow on the ground there is already death in the air. The final image is the burning of an old *goélette* that summons up the Viking tradition of burning their dead. And while Alexis Tremblay looks on he remarks "That resembles us... it's old! It's finished." Dominique Noguez in *Cahiers du cinéma* likened Perrault to Virgil in his treatment of the people and their rituals, while *Positif* wrote: "Perrault is a storyteller and a poet; beginning with reality and using the techniques of and French, the country and the city, the French of Canada and the French of France." *Les voitures d'eau* continued Perrault's fascination with the verbal, with listening to people talk, and with observing. But not all the response was favourable — Martin Malina in the *Montreal Star* recognized its value as a record, as a document, but "for all its genuine poetry and lyricism, it is strangely unsatisfying and unfinished as a movie. Perrault... is using the inhabitants to l'Ile-aux-Coudres to make statements about Quebec which I would doubt they would make themselves." For Luc Perreault though, writing in *La Presse*, "one can even consider this film as the first québécois film which is frankly and candidly *indépendantiste*... these people do not fear short-cuts or radical solutions... perhaps they are more advanced than the rest of Quebec."

Notes: Production cost \$115,000. Perrault shot this film almost immediately after completing shooting on *Le règne du jour*. He shot 35 hours of footage all told.

References: *Cahiers du cinéma* mai 1969 p. 44; *Variety* 13 May 1970 p. 24; *Positif* septembre 1970 p. 20; *La Presse* 20 mars 1969 and 26 avril 1969; *Montreal Star* 26 April 1969; *Le Devoir* 15 mars 1969 and 22 mars 1969; *Le Petit Journal* 23-30 avril 1969; *Dimanche-Matin* 9 mars 1969; *La Patrie* 4 mars 1969.

Wow

1968-69

95 minutes, colour, French dialogue, 35mm.

p.c: Office national du film du Canada

prod: Robert Forget

dir: Claude Jutra

photog: Gilles Gascon

ed: Claude Jutra, Yves Dion, Claire Boyer

mus: Jim Solkin played by the Medium, Pierre F. Brault, and excerpts from Haydn and Glück

sn: Claude Hazanavicius, Claude Delorme

sn. ed: Sidney Pearson

sn. mix: Roger Lamoureux, Michel Descombes

scen / l.p: Babette, Flis, Michelle, Dave, Philippe, Monique, François, Marc, Pierre.

Shot on location in Montreal and Washington, 18 June to 12 August 1968. Première at the Cinéma Côte des neiges I on 25 March 1970. Released by Gendon Films.

Synopsis: Prompted by the filmmaker, nine teenagers acted out their secret dreams. Babette is a mystic and envisions herself as an abbess defending her convent against enemy soldiers. Flis dreams of scandalizing the world by walking nude down the main street of a city. Michelle wants to stop time for everyone, but in particular for her lover and herself. Dave, her lover, sees himself as a rock and roll singer idolized by teenage girls who all seem to resemble Michelle. Philippe sees his revolt against society in a nightmare. Strengthened by pure love he defeats all the institutions that plague him — the church, the military, the civil service and prostitution. Monique, while on a carousel, dreams of floating through a turning world without gravity where there is nothing but movement, colour and ecstasy. François does not dream, instead he walks through the lives of others, a happy spectator. Marc, a child of nature, flees the crowd to live in the forest where he meets an unusual old man. Pierre doesn't want to do anything except sit around and smoke hashish with his friends.

Comments: Claude Jutra's first feature since *Comment savoir* (q.v.) and his first fictional piece of any length since *A tout prendre* (q.v. CFF 2) is a forgotten work in Jutra's oeuvre. Dwarfed by what followed it — *Mon oncle Antoine* — the film deserves more attention than it has received. Made at the time of a general interest in the younger generation (the NFB alone made *Kid sentiment* (q.v.), *Christopher's Movie Matinee* (q.v.) and *Prologue* (q.v.)) — Jutra's film languished somewhat in their shadows as well. *Wow* was a transitional film for Jutra in many respects, a bridge between the introspective adult world of the love affair in *A tout prendre* and the adolescent awakening that we see in *Mon oncle Antoine*. If Jutra was turning his eyes towards young people he was still dealing with the loss of innocence that runs so strongly through his films. Many of the dreams centre around a return to a more innocent type of existence, to a world and values that are now lost and perhaps will never be again. Ronald Blumer in *Take One* described it as a film "so superior in form and realization as to make most previous ventures into this no-man's land seem plastic and unconvincing."

Notes: Production cost \$140,000. Some of the actors had been in an earlier Jutra short *Rouli-roulant* (1966), and it was an encounter with them that led to the making of *Wow*. Jutra used portable videotape machines while working with the group of kids, which got them involved and excited in the project. Eventually they decided who was going to be in the film and who wasn't, so the group was narrowed down to nine.

References: *Variety* 21 April 1971 p. 17; *La Presse* 26 mars 1970 and 28 mars 1970; *Le Devoir* 21 mars 1970; *Montreal Star* 21 March 1970; *Take One* Vol. 2 No. 5 p. 28.

Notes and Odds and Ends

1965

Roses In December

1963-65

[unfinished], bw, English dialogue, 35mm.

p.c: Gordon-Empire Picture Corporation
prod/dir/scen/photog/ed: Graham Gordon
assist. dir: Eddy Watkins
sn. rec: Ed McCormack
mus: John Aman

l.p: Leigh Wharton, Ann Campbell, Marty Cohen, Dawn Ballentyne, Joan Busat, Stephen DePahk.

Shot on location in Toronto, 21 July 1963 to 1965.

Synopsis: Larry, a middle-aged retired R.A.F. officer emigrates to Toronto after World War 2, giving up his acting career to unexpectedly end up as a successful advertising tycoon. He meets a girl, young enough to be his daughter, who has come from Newfoundland with the intention of getting into show business. He falls madly in love with her and starts to overcome the tragedies of the earlier part of his life. He decides to re-open the old Winter Garden Theatre, and as their opening night performance they do a show entitled "Nickelodeon" which is a tribute to the old silent movie days of Charlie Chaplin and Fatty Arbuckle. However she is seriously injured in a car accident and dies.

Notes: *Roses In December* has had a long history and even at this time, ten years after shooting was completed it is still unfinished, although not a 'dead' film. Graham Gordon, the force behind the project, was a Northern Irishman who had worked in radio in both England and Ireland. He emigrated to Canada in 1957, pursuing his work in radio but determined to make films at some point in his career. Not having film experience he decided to begin on a short subject which became the 14 minute *Old Soldiers Never Die* (1961). This was well received and shown at the Stratford Film Festival, where Gerald Pratley said that it received more applause than any other film screened. The success of this venture convinced Gordon that film was his calling, so he wrote a feature script entitled *Death of a Soldier* that dealt with homosexuality and a soldier in peacetime. It was budgeted at \$350,000 and Gordon had both money and people committed to the film, including the young Peter McEnery. However the financial problems of the Toronto-based production *Ten Girls Ago* (q.v. CFF2) were causing investors to re-assess the film business. At about this time people started to pull their money out of *Death of a Soldier* without much in the way of an explanation.

Undeterred Gordon decided to come up with a compromise — a cheaper film using people from Toronto. This was what was to turn into *Roses In December*. Financing was very difficult because of the *Ten Girls Ago* affair but eventually he found someone who said he would put up half the budget of \$80,000. A meeting was arranged with the lead actor Leigh Wharton, and after this the interested party pulled out of the production, claiming lack of faith in the film. However help was to come from other directions — more specifically from those in the industry. They offered to let him use their equipment for free against some sort of deal of deferred costs. It is to these people that Gordon is extremely indebted: John Ross of Robert Lawrence Productions, Don Hall of Cinequipe and Bill White of William F. White Lighting. Bob Crone of Film House offered to process the film and give all the assistance he could. So in July 1963 and with about \$500 in cash Gordon started filming on a part-time basis, whenever he could get the

equipment and crew together. He had an experienced actor in Leigh Wharton who had appeared on Broadway, but the female lead Ann Campbell was discovered as a receptionist at *Reader's Digest* and others in the cast were also untested.

Shooting lasted about two years, Gordon supporting himself by designing specialized film equipment. By 1965 he had a rough cut for the film which ran to about three hours, but he felt that there was a lot wrong with it. However he was very happy with about 60% of the footage. By this time he also had an excellent music score but no money to record. Needing about \$20,000 to complete the film he went to New York to screen the rough cut for Universal, who told him to find a way to finish the film and they would distribute it. He then went to California and was introduced to Commercial Management Associates who also wanted a completed film but assured him that his career was promising. However they wanted him to work in television which Gordon was loathe to do so nothing came of this. Gordon was also becoming more involved with his equipment-design business in Toronto and found that the responsibilities took much of his time away. Always in the back of his mind was the idea of building up his business and using it to finance the rest of *Roses*.

After this the facts become more difficult to verify. Most of what followed involved Gordon and the recently created Canadian Film Development corporation, headed by Michael Spencer. As their stories are slightly different and obviously slanted in certain directions I thought it would be interesting to include both stories — Gordon's first and then Spencer's reply.

Gordon approached the CFDC about a year after its inception. At first Spencer wasn't interested but he then informed Gordon that if he got a distribution deal the CFDC could advance \$10,000. Although he felt pushed into this decision, Gordon worked out an arrangement with Janus Films. However a member of the board of directors of Gordon-Empire Picture Corporation strongly opposed this move, and in effect forced Gordon to back away from this deal. But Gordon was determined to explore all the possibilities offered by this new crown corporation and he learnt of a competition that the CFDC was running whereby it would distribute grants totalling \$100,000 amongst filmmakers, and film technicians, to assist them in improving their craft. Gordon wanted to enter this but Spencer was strongly against it. Apparently Barry Allan, a member of the grants committee, told Gordon that they had recommended that money be given to finish *Roses*, but as nothing happened, this remains a mystery.

In 1970 he went back to the CFDC, this time with a re-worked script. It required new footage to be shot in colour, while what they had in black and white would be treated as a flashback. It was Bob Crone who approached Spencer on behalf of Gordon, and it was decided to show *Roses* to the CFDC Board of Directors in Montreal. When Crone and Barry Allan, their new distributor, arrived for the screening no one was there except for Spencer. This appeared to be a test to see if people were still interested in the film. A week later it was shown to the Board at Film House and the response was termed favourable. Crone told Gordon that he had been assured they would get their money, but in October he received a letter from the CFDC turning down their latest application, with no reasons given as to why this decision had been reached. Seven months went by and Barry Allan was approached by Spencer to let the distribution deal fall through.

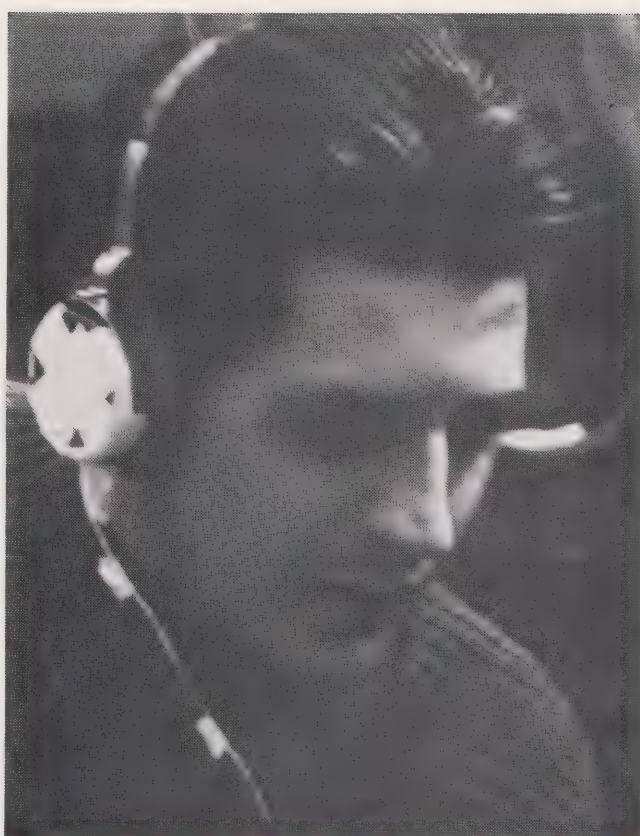
Spencer's version of what happened is revealing, more in what he omits than anything else:

"So far as the grant competition of 1969 is concerned our records show that the film was submitted to the jury. I cannot recall any reason for which I was against its inclusion. If I was, I clearly did not have much influence since the film was included. I assume that Mr. Barry Allan, who was a member of the jury, informed Mr. Gordon that he had voted for the film but that the other members of the jury had not agreed with him.

Referring to the second application involving a new script with footage to be shot in colour, the project, which I believe was then retitled "Leave only footprints", was considered by the



Gilles Groulx



Jean-Pierre Lefebvre



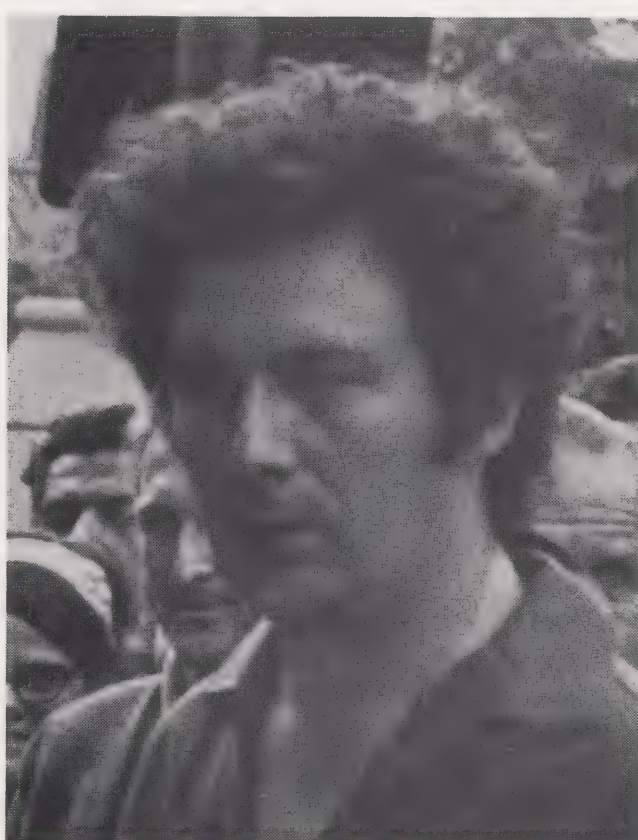
Michel Brault



Gilles Carle



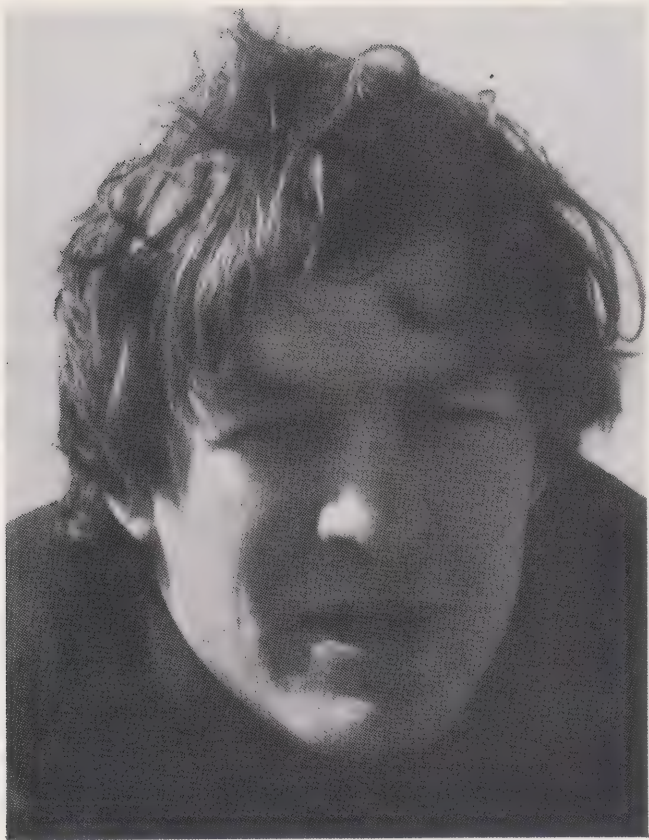
Pierre Patry



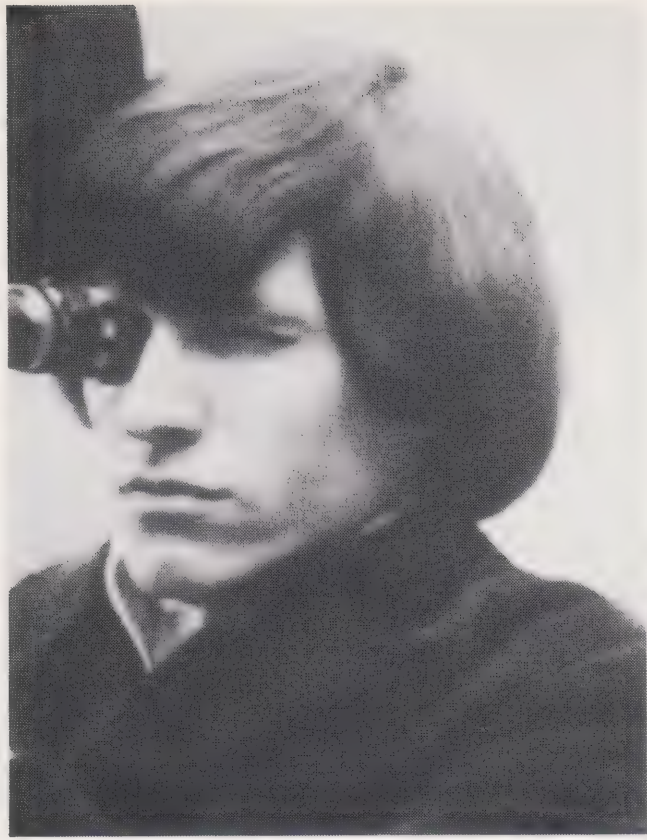
Claude Jutra



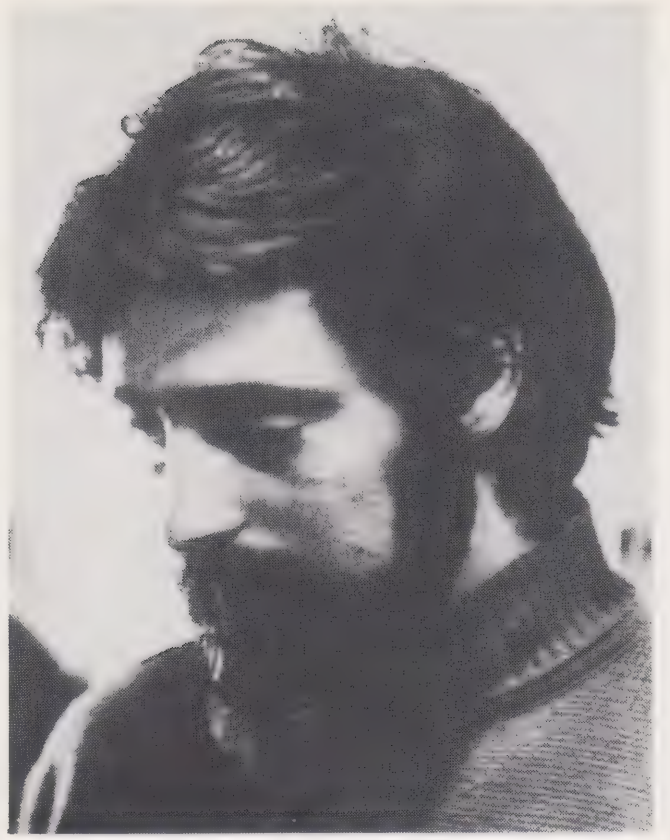
Jacques Godbout



Robin Spry



David Cronenberg



Morrie Ruvinsky



Don Owen



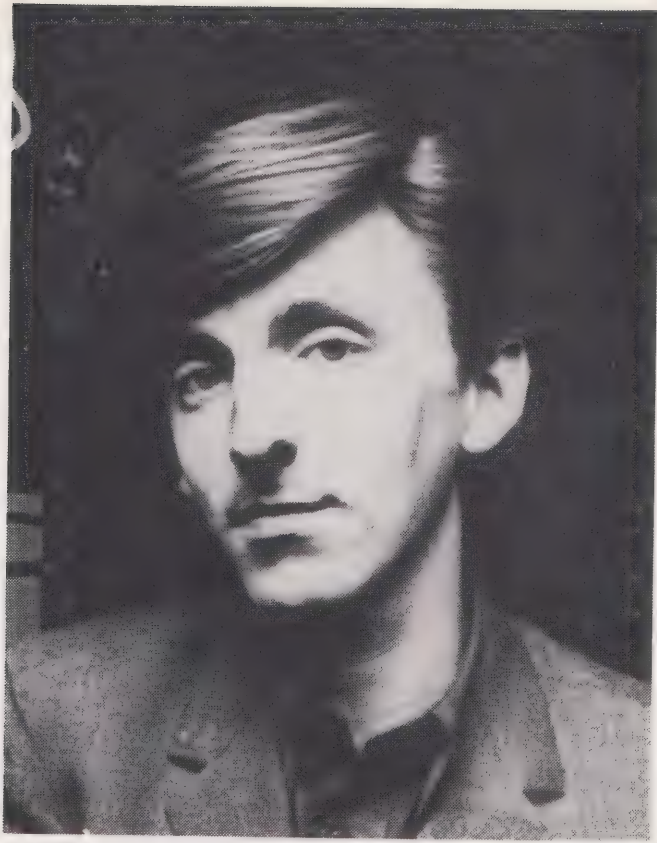
Eric Till



Larry Kent



David Sector



Michel Audy



Jean-Claude Lord



Pierre Perrault (on the right) with Alexis Tremblay



Jean Martimbeau



Denis Héroux



Explosion



The Tragic Diary of Zero, The Fool



Prologue

Corporation at its meeting of August 30th, 1971. The Minutes show that Mr. Allan had withdrawn from the project as distributor, just before the meeting, and the members therefore turned it down for this reason. The Corporation does not invest in a film (except a low-budget 16mm first feature) unless a Canadian distributor is willing at least to invest in the costs of prints and advertising and preferably to put some money into the production of the film as well.

Mr. Gordon obviously wishes to create the impression that I had a personal bias against his film. He is entitled to his opinion. But I believe that the Corporation gave every consideration to the film and that I and my staff dealt with him in exactly the same way as we dealt with all other applicants."

Despite all these obstacles and set-backs, Gordon is still convinced he will finish the film, twelve years after the first scenes were shot. If he does, it will certainly be one of the strangest sagas in Canadian film history.

References: *Toronto Telegram* 10 August 1964 and 7 August 1965; *Hamilton Spectator* 8 May 1965; *Globe and Mail* 26 October 1964 and 13 February 1965; *Canadian Film Weekly* Vol. 30 No. 19, 12 May 1965 p.8 and Vol 29 No. 43, 4 November 1964 p.1; *Variety* 26 January 1966 p.7.

Don't Forget To Wipe the Blood Off 1965

2 hours, bw, English dialogue, 35mm.

p.c: Seaway Films in association with Associated Television Limited (GB) and the Canadian Broadcasting Corporation
exec. prod: Maxine Samuels
prod: Lou Grade
dir: George McCowan
scen: Lindsay Galloway
l.p: Nick King, Stephen Young, Austin Willis, Gordon Pinsent, Ivor Barry, Charmion King, Lynda Day.

Notes: This 'film' was shown as part of the 4th Festival of Canadian Films held concurrently with the 7th Montreal International Film Festival (29 July — 4 August 1966). Other entries were *Winter Kept Us Warm*, *YUL 871*, *Lydia*, *Les plans mystérieux* and *When Tomorrow Dies*. *Don't Forget to Wipe the Blood Off* is actually part of the *Seaway* series, a television serial for which many held high hopes. The producer Maxine Samuels hoped for a syndicated sale to the US networks which never resulted, mainly because the series was shot in black and white at a time when colour was beginning to become fashionable. The other parts of the *Seaway* series were apparently an hour long, but with four programmes left to shoot, they decided to telescope these into two films. I was never able to find the name of the other extended programme. When I asked the director of *Blood*, George McCowan, about its participation in the Montreal festival he was unaware of this and could not explain how a television film would have been accepted in the first place. He referred to it in terms that were not exactly glowing, and the critics who reviewed it certainly agreed with him.

References: *Montreal Star* 1 August 1966; *La Presse* [1] août 1966.

1969

Project Oscar (Oscar) 1969

105 minutes in 4 parts, bw, English dialogue, 16mm.

p.c: University of Saskatchewan Student Union, Saskatoon campus
prod/dir: Ian McCallum
photog/sn: John Lumby, Jerry Moir, Wilf Weber
ed: Werner Franz.

Shot on location at the Saskatoon campus of the University of Saskatchewan in 1969.

Notes: This is really a series of four films shot by students examining the role of the university and the individuals within that system. It was designed as an orientation film for new students and was financed to the tune of \$20,000 by the Student's Union. The film was thought to be of little use when it was finished and so presumably it was shelved. Although everyone at the University of Saskatchewan refers to it as *Oscar* or *Project Oscar* these names do not appear on the print, only on the film tins, and there is no evidence that it was ever designed to be shown as one long film. However for the purposes of documentation I have decided to include some information on the film. Here are the titles etc. of the individual parts of the series:

1. Individuals — Universities In Their Universe (25 mins.)
2. Functions of Knowledge — Universities' Servant And/Or Master (26 mins.)
3. Special Interests — Universities Under Pressure (27 mins.)
4. Changing Identity — Universities In Society (27 mins.)

That Cold Day In the Park

1969

107 minutes, eastmancolor, English dialogue, 35mm.

p.c: Factor-Altman-Mirrell Films
prod: Donald Factor, Leon Mirrell
dir: Robert Altman
scen: Gillian Freeman, based on the novel by Richard Miles
photog: Laszlo Kovacs
l.p: Sandy Dennis, Michael Burns, Susanne Benton, Luana Anders.

Shot on location in Vancouver, interiors shot in the Panorama Studios, Vancouver.

Notes: The question surrounding this early Robert Altman film was if it could be considered a Canadian production, and by this I mean was Canadian money invested in the film. It was shot on location in Vancouver and at the Panorama Studios for a number of reasons, one of which was Panorama's facilities. The film was produced by Factor-Altman-Mirrell Films and all of the money was American. However a large number of Canadian technicians and actors were used, the cameraman was Hungarian and the editor, Danford Greene, was Australian. When I talked to Altman he referred to it as an "international production" and was critical of what he thought was Canada's defensive attitude about its nationalism, but he confirmed its financing. *That Cold Day In the Park* was submitted as Canada's official entry at Cannes, but apparently the Canadian government would have none of it so it was withdrawn. Many refer to it as a Canadian production, others as a Canada/USA co-production but for my terms of reference it can be considered solely an American film.

There were a number of films that hovered around the 60 minute mark, some of which were referred to as features, and have been listed and accepted as such. Just to avoid confusion I have listed these in case some thought that they had been overlooked.

Huit témoins (1964) 59 mins.
La neige a fondu sur la Manicouagan (1965) 58 mins.
The Annanacks (1966) 58 mins.
Do Not Fold, Staple, Spindle or Mutilate (1967) 50 mins.
Episode (1968) 59 mins.
Hey Cinderella (1968) 52 mins.
La vie (1968)
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T-bone steak dans les mangeuses d'hommes (1968-69) 56 mins.

I'm sure I have left some off this list, but these were the ones most often referred to as features.

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Christopher's Movie Matinee



De mère en fille



The Plastic Mile



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Gault, Judith The Ernie Game	Gillson, Malca The Ernie Game	Gorden, Bruce Slow Run
Gauthier, Claude Entre la mer et l'eau douce	Gima, Georges Silent Friends	Gorman, Fred The Johari Window
Gauthier, Louis Valérie	Giménez, Antonio Le diable aime les bijoux	Gorman, Joan The Johari Window
Gauthier, Michel Le révolutionnaire	Ginsberg, Allen Prologue	Gorman, Lynne Nobody Waved Good-bye
Gauthier, Paul Entre la mer et l'eau douce Red	Ginsberg, Donald Nobody Waved Good-bye	Gosselin, Bernard Comment savoir Entre la mer et l'eau douce Le misanthrope Le règne du jour St-Denis dans le temps. . . La vie heureuse de Léopold Z. Les voitures d'eau
Gauthier, Paul-Marcel St-Denis dans le temps. . .	Girardeau, Jacques Gros-Morne	Goulet, René Le révolutionnaire
Gay, Mary C'est pas la faute à J.C.	Girard, Roger French Without Dressing	Gracy, Joe Valérie
Gelbart, Arnie Le viol d'une jeune fille douce	Girolami, Robert Prologue	Grandmaison, Jacques St-Jérôme
Gélinas, Gratien Red	Girouard, Michel L'initiation	Granger, Luc Jusqu'au coeur
Gélinas, Hugo Valérie	Giroux, Fernande Red	Gray, Bruce Room For A Stranger
Gélinas, Marc Le dossier Nelligan	Givens, Philip The Offering	Gray, John Great Coups of History
Gélinas, Pascal Ce soir là, Gilles Vigneault. . .	Glickman, Cindy Christopher's Movie Matinee	Graziadéi, Bill Les voitures d'eau
Gélinas, Raynald La marée	Godbout, Claude Le chat dans le sac C'est pas la faute à J.C.	Green, E. French Without Dressing
Genet, Jean Prologue	Godbout, Ghislaine Kid sentiment	Green, Martin Footsteps In the Snow
Germain, Jean-Claude Situation du théâtre au Québec	Godbout, Jacques Kid sentiment YUL 871	Green, Melvyn Slow Run
Germain, Nicole Le soleil des autres	Godin, G��rald Entre la mer et l'eau douce	Greer, Melody Footsteps In the Snow
Gervais, Lisette C'est pas la faute à J.C.	Godin, Guy La corde au cou D��livrez-nous du mal Val��rie	Gr��goire, R��o Nominique . . . depuis qu'il existe
Gibb, Robert The Naked Flame	Godin, Jacques Le festin des morts The Luck of Ginger Coffey Pas de vacances pour les idoles	Gregoriu, Gheorges Silent Friends
Gibbard, Susan The Ernie Game	Godon, Alain Ce soir là, Gilles Vigneault. . .	Gregory, Dick Prologue
Gibbs, Anthony The Luck of Ginger Coffey	Goldberg, Dan The Columbus of Sex	Greillon, Christiane Le r��gne du jour
Gigu��re, R��al Ca��n	Goldfarb, Samuel Sex and the Lonely Woman	Grigg, Daniel The Tragic Diary of Zero, The Fool
Gigu��re, R��jean Red	Goldhar, Marvin The Offering	Grignon, Edmond Le misanthrope
Gilbault, Jacques Playgirl Killer	Golub, Mortie High	Grimaldi, Joe Fa��ade Isabel Red
Gilbert, Josiane Pas de vacances pour les idoles	Goode, Janet G.M. Stereo	

Grimes, Bruce Explosion	Harnois, Alain La marée	Héroux, Denis L'initiation Jusqu'au cou Pas de vacances pour les idoles Valérie
Grinkie, Art Sweet Substitute	Hart, Roger The Ernie Game	Hewitson, Walford Waiting For Caroline
Grosjean, Gaston Carnaval en chute libre	Hartford-Davis, Robert Explosion	Heyman, Barton The Naked Flame
Grossen, Susanna Sex and the Lonely Woman	Hartley, Bill Sweet Substitute	Hill, Arthur Don't Let The Angels Fall
Grossman, Suzanne Il ne faut pas mourir pour ça	Hartman, Warren The Offering	Hill, Robert Nobody Waved Good-bye
Groulx, Albert Entre tu et vous	Harvey, Delphine Great Coups of History	Hodgson, Camille Vive la France
Groulx, Gilles Le chat dans le sac Entre la mer et l'eau douce Où êtes vous donc?	Harvey, Joachim Les voitures d'eau	Hoffert, Paul The Offering Winter Kept Us Warm
Guerfy, Florence Le coup de grâce	Harvey, Louis Le règne du jour Les voitures d'eau	Hoffman, Abbie Prologue
Guèvremont, Paul The Luck of Ginger Coffey Poussière sur la ville Waiting For Caroline	Harvey, Nérée Les voitures d'eau	Hoffman, Guy La deuxième heure Le misanthrope
Guillemin, Marie-Hélène Danger pour la société	Harvey, Tom The Luck of Ginger Coffey	Hofsess, John The Columbus of Sex
Guillier, François Le festin des morts	Hawkins, William Christopher's Movie Matinee	Holland, Nelson The Plastic Mile
Guimond, Ernest La corde au cou La deuxième heure Footsteps In the Snow Le grand Rock	Hayes, Elton Isabel	Holt, Patrick The Vulture
Gusselle, John Explosion	Hayes, Rob Isabel	Homeric Productions The Vulture
Guy, François Kid sentiment	Hazanavicius, Claude La chambre blanche Entre tu et vous Jusqu'au coeur Kid sentiment St-Denis dans le temps. . . Un succès commercial ou Q-bec My Love ou Struggle For Love Wow	Horvath, Stephan Silent Friends
Guy, Roger Tout le temps, tout le temps, tout le temps. . . ?	Hazel, Michael High	The Hou-Lops Où êtes vous donc?
Hadeler, Hajo F. When Tomorrow Dies	Hazel, Michel Confrontation L'école des autres High St-Jérôme Tout le temps, tout le temps, tout le temps. . . ?	Houle, Camil Le révolutionnaire
Hadley-James, Brian Room For A Stranger	Hébert, Marc De mère en fille	Hourlier, André C'est pas la faute à J.C. Trouble-fête
Hagan, Anna Lydia	Hébert, Paul C'est pas la faute à J.C. Le dossier Nelligan The Luck of Ginger Coffey La vie heureuse de Léopold Z.	Howay, Robert The Naked Flame Sweet Substitute Waiting For Caroline
Hajdu, André The Lift	Hébert, Pierre Le révolutionnaire	Howells, Barrie Waiting For Caroline
Hajon, André Lydia	Hefferman, Terence A Great Big Thing	Howells, Dave Trouble-fête
Hallam, Bob The Johari Window	Heise, Russel Isabel Prologue Warrendale	Hudson, Terry Great Coups of History The Plastic Mile
Hamelin, Lucien Trouble-fête	Heppel, Sylvie Red	Huntingdon, Lawrence The Vulture
Hamilton, Colin The Naked Flame		Huot, Juliette The Luck of Ginger Coffey
Harel, Pierre Entre tu et vous		Hurd, Mitzi Sweet Substitute
Harlow, Robert When Tomorrow Dies		Hussenot, Olivier Le coup de grâce

Hustak, Allen Wendy	Joly, Jeanne Tout le temps, tout le temps, tout le temps. . . ?	Kastner, Peter Footsteps In the Snow Nobody Waved Good-bye
Hutton, Robert The Vulture	Joly, Jocelyn Red	Kay, Susan Entre tu et vous Le viol d'une jeune fille douce
Hyde, Rick The Johari Window	Joly, Lionel Tout le temps, tout le temps, tout le temps . . . ?	Kaya, Olga Explosion
IDI Cinematografica La fleur de l'âge: Les adolescentes	Joly, Monique La vie heureuse de Léopold Z.	Keefe, Peter Christopher's Movie Matinee
Iliad Productions The Vulture	Jones, Alvin Sweet Substitute	Keeler, Amanda French Without Dressing
Ilial, Léo Manette ou la folle et les dieux de carton	Jones, Pat Slow Run	Kelly, Ron Waiting For Caroline
Independent Film Artists Room For A Stranger	Jones, Ronald Entre la mer et l'eau douce	Kemeny, John Don't Let The Angels Fall
L'Infonie La chambre blanche Un succès commercial ou Q-bec My Love ou Struggle For Love	Jourdan, Danielle Où êtes vous donc?	Kennedy, Caroline When Tomorrow Dies
Inkens, Valdi The Columbus of Sex	Jourdan, Tamara Entre la mer et l'eau douce	The Kensington Market The Ernie Game
Ireland, Ian Don't Let The Angels Fall Le grand Rock	Joutel, Elizabeth Entre la mer et l'eau douce	Kent, Larry Façade High Sweet Substitute Un succès commercial ou Q-bec My Love ou Struggle For Love Le viol d'une jeune fille douce When Tomorrow Dies
Isabelle Ils sont nus	Joutel, Jean-Pierre La corde au cou Entre la mer et l'eau douce Jusqu'au coeur Mon amie Pierrette Où êtes vous donc? Poussière sur la ville Trouble-fête	Kent, Laurie Wynn High
Isabelle, Jean A force d'homme	Julien, Pauline Entre la mer et l'eau douce La terre à boire	Kerr, Ede Isabel
Ivano, Paul The Naked Flame	Jutra, Claude Ce soir là, Gilles Vigneault. . . Comment savoir Entre la mer et l'eau douce Le viol d'une jeune fille douce Wow	Kershner, Irvin The Luck of Ginger Coffey
Iveson, Gwen A Married Couple	Kaczender, George Don't Let The Angels Fall	Kerwin, Harry Playgirl Killer
J.B. and The Playboys (Jaybees) Footsteps In the Snow	Kaden, Henri Patricia et Jean-Baptiste	Kerwin, William Playgirl Killer
Jaqueline, Mll French Without Dressing	Kanner, Alexis The Ernie Game	Kiefer, Douglas Prologue
Jarry, Jacques Confrontation Jusqu'au coeur Kid sentiment St-Denis dans le temps. . . St-Jérôme	Kanto, Jacques Le misanthrope	Kilbourn, Connie YUL 871
Jasmin, Claude La corde au cou	Kaplan, Sol Explosion	King, Allan A Married Couple Warrendale
Jasmin, François Kid sentiment	Kardish, Larry Slow Run	King, Charmion Don't Let The Angels Fall Nobody Waved Good-bye
Le jazz libre du Québec A soir on fait peur au monde	Karyn High	Kirby, Paul High
Jeffreys, Gerone Le diable aime les bijoux	Kasma, Jacques Entre tu et vous Le festin des morts	Kirschner, Jack The Naked Flame
Jérolas, Les YUL 871	Kasper, Stanley The Luck of Ginger Coffey	Kneebone, Tom The Luck of Ginger Coffey
Jervis, Leon The Columbus of Sex	Kastner, John Don't Let The Angels Fall	Knight, John Don't Let The Angels Fall Waiting For Caroline
Jobin, Benoit Trouble-fête		Knight, Victor Prologue
Jobin, Victor La fleur de l'âge: Les adolescentes YUL 871		

Koenig, Joseph Christopher's Movie Matinee	Lafrance, Michèle Carnaval en chute libre	Langevin, André Poussière sur la ville
Kozy, Joyce Isabel	Lagacé, Bernard Les Acadiens de la dispersion	Langlois, Yves Red Le viol d'une jeune fille douce
Kramreither, Tony Silent Friends	Lagacé, Mireille Les Acadiens de la dispersion	Languirand, Jacques Kid sentiment YUL 871
Krancer, Burton The Lift Lydia	Lagarde, Jean-Jacques Le coup de grâce	Lapierre, Bernard La vie heureuse de Léopold Z.
Kroitor, Roman Nobody Waved Good-bye	Lager, Martin The Offering	Laplante, Fleur-Ange Il ne faut pas mourir pour ça
Krasnozony, John Zorstoki switanki	Lake, Veronica Footsteps In the Snow	Lapointe, Paul-Marie Le chat dans le sac
Krasny, John Zorstoki switanki	Lalande, André Nominique . . . depuis qu'il existe	Laporte, René Entre la mer et l'eau douce
Kuirk, Jackson St-Denis dans le temps. . .	Laliberté, Roger Les plans mystérieux (Ti-Ken à Moscou)	Laprade, Serge L'initiation
Labow, John Winter Kept Us Warm	Lalko, Michael Nikoly ne nezabudu	Larochelle, Hélène Gros-Morne
Labrèche, Gaétan La corde au cou Il ne faut pas mourir pour ça Jusqu'au coeur Le misanthrope	Lalonde, Michèle De mère en fille	Larocque, Pierre Ce soir là, Gilles Vigneault. . . Poussière sur la ville
Labrecque, Jean-Claude Ce soir là, Gilles Vigneault. . . Le chat dans le sac De mère en fille Entre la mer et l'eau douce The Ernie Game A Great Big Thing Jusqu'au cou Pas de vacances pour les idoles Le règne du jour Trouble-fête La vie heureuse de Léopold Z.	Lambert, Gilles La marée	Larry Kent Production Façade High Sweet Substitute When Tomorrow Dies
Lachapelle, Andrée La corde au cou Don't Let the Angels Fall Le misanthrope Le viol d'une jeune fille douce YUL 871	Lamberts, Heath A Great Big Thing	Larue, Claude Mon amie Pierrette
Lachapelle, Julie Façade	Lamont, Jack O. The Vulture	Lasnier, Jacques La terre à boire
Lacroix, Patricia Patricia et Jean-Baptiste	Lamothe, Arthur Ce soir là, Gilles Vigneault. . . Poussière sur la ville	Lasnier, Raymond La gelure
Lacroix, Richard Patricia et Jean-Baptiste Le révolutionnaire	Lamothe, Raymonde La gelure	Latino Films Pas de vacances pour les idoles
Lacy Internacional Films Le diable aime les bijoux	Lamoureux, Roger C'est pas la faute à J.C. Le chat dans le sac Comment savoir De mère en fille Don't Let the Angels Fall The Ernie Game Le festin des morts La fleur de l'âge: Les adolescentes Le grand Rock Prologue Le règne du jour St-Denis dans le temps. . . La vie heureuse de Léopold Z. Waiting For Caroline Wow YUL 871	Latraverse, Louise Entre la mer et l'eau douce A Great Big Thing
Ladouceur, Robert The Tragic Diary of Zero, The Fool	Lampron, Marcel A force d'homme	Latulippe, Gilles La vie heureuse de Léopold Z.
Lafleur, Denis Entre tu et vous	Lamy, André Le viol d'une jeune fille douce	Laurence, Douglas When Tomorrow Dies
Lafleur, Jean L'initiation Valérie	Lamy, Pierre Red Le viol d'une jeune fille douce	Laurent, Jacqueline Le coup de grâce
Lafleur, Normand A force d'homme	Lamy, Yvonne Danger pour la société	Lauriault, Anne Un succès commercial ou Q-bec My Love ou Struggle For Love
Laforêt, Marie A soir on fait peur au monde	Landry, Francine YUL 871	Lautrec, Donald Le diable aime les bijoux Pas de vacances pour les idoles
	Lane, Laurie French Without Dressing	Lavoie, Jacques La deuxième heure
		Lawrence, Ed French Without Dressing
		Lawrence, Ted French Without Dressing Take Her By Surprise

- Lawryshyn, Zenon
Nikoly ne nezabudu
- Le Gallou, Claude
L'école des autres
- Le Sieur, Elisabeth
Le misanthrope
- Leach, Paul
Don't Let The Angels Fall
Façade
Waiting For Caroline
- Leblanc, André
Le chat dans le sac
Manette ou la folle et les dieux
de carton
- Leblond, Michel
Red
- Leclerc, Roger
Patricia et Jean-Baptiste
Le révolutionnaire
- L'Ecuyer, Guy
La corde au cou
La vie heureuse de Léopold Z.
- Leduc, Jacques
Ce soir là, Gilles Vigneault. . .
Il ne faut pas mourir pour ça
Mon amie Pierrette
Nominique . . . depuis qu'il existe
- Leduc, Pierre
Façade
- Leduc, Yves
Le règne du jour
- Lefebvre, Claude
A soir on fait peur au monde
- Lefebvre, Jean-Pierre
La chambre blanche
Entre tu et vous
Il ne faut pas mourir pour ça
Jusqu'au coeur
Mon amie Pierrette
Patricia et Jean-Baptiste
Le révolutionnaire
Un succès commercial ou Q-bec My
Love ou Struggle For Love
Vive la France
- LeFlaguais, Frank
Façade
High
- Légaré, Ovilá
La deuxième heure
Footsteps In the Snow
The Luck of Ginger Coffey
- Legault, André
A soir on fait peur au monde
Les plans mystérieux (Ti-Ken
à Moscou)
- Legend Film
Silent Friends
- Léger, Raymond-Marie
Situation du théâtre au Québec
- Leiterman, Richard
A Married Couple
- Lemaire, Carole
Danger pour la société
- Lemarchand, Louis
Le règne du jour
- Lemelin, Pierre
Jusqu'au cou
Vive la France
- Lemieux, Ghislaine
Tout le temps, tout le temps, tout le
temps. . . ?
- Lemire, O'Neil
Tout le temps, tout le temps, tout le
temps. . . ?
- LeMoyne, Jean
Comment savoir
- Lennox, Gillian
The Offering
- Léonard, Monique
St-Jérôme
- Lepage, Jean
Le règne du jour
- Leroux, Jacques
Pas de vacances pour les idoles
- Leroux, Raymond
Red
Situation du théâtre au Québec
Le viol d'une jeune fille douce
- Lescop, Renée
Jusqu'au cou
- Leroy Leblanc and his musicians
Les Acadiens de la dispersion
- Leslie, Michael
French Without Dressing
- Letellier, Madeleine
Mon amie Pierrette
- Letondal, Ginette
Caïn
Le festin des morts
- Létourneau, Gaétane
Caïn
- Létourneau, Yves
Caïn
Le coup de grâce
Le festin des morts
Trouble-fête
- Levasseur, Raymond
Jusqu'au cou
- Léveillé, Claude
Trouble-fête
- Leversuch, Ed
French Without Dressing
Room For A Stranger
- Leversuch, Ted
French Without Dressing
Room For a Stranger
Sex and the Lonely Woman
Take Her By Surprise
- Lévesque, Mariette
Manette ou la folle et les dieux
de carton
- Lévesque, Suzanne
Pas de vacances pour les idoles
- Levy, Eugene
The Columbus of Sex
- Lewis, Bernie K.
The Naked Flame
- Leyden, Leo
The Luck of Ginger Coffey
- Libra Film Productions
The Lift
Lydia
- Light, Peter
Footsteps In the Snow
- Linder, Cecil
Explosion
- Link, André
L'initiation
- Linnell, Bob
Façade
- Lipinski, Stanley
French Without Dressing
The Offering
Room For A Stranger
- Lipman, Niki
Sweet Substitute
- Logan, Lyn
The Columbus of Sex
- Loiselle, Hubert
De mère en fille
Le festin des morts
- Lomez, Céline
L'initiation
- London
Silent Friends
- Long, Francie
When Tomorrow Dies
- Long, Jack
Les Acadiens de la dispersion
- Longtin, Jean-Louis
A force d'homme
- Loranger, Françoise
Situation du théâtre au Québec
- Lord, Jean-Claude
Caïn
La corde au cou
Délivrez-nous du mal
Entre la mer et l'eau douce
A Great Big Thing
Trouble-fête
- Lovelace, Gordon
The Johari Window
- Lowe, Ron
Wendy
- Lower, Tony
Explosion
The Offering
- Lubomyrsky, Stefan
Nikoly ne nezabudu
Zorstoki switanki
- Lucking, Barry
Il ne faut pas mourir pour ça
Le révolutionnaire

Ludlow, Glenn Take Her By Surprise	Marleau, Louise La fleur de l'âge: Les adolescentes YUL 871	McCormack, Marjorie Take Her By Surprise
Lupin, Stan French Without Dressing	Marleau, Lucien Caïn La corde au cou Trouble-fête	McCormick, Pedro Stereo
Lusarif Il ne faut pas mourir pour ça		McCraken, Melinda High
Lynn, Sharon French Without Dressing	Martel, George Playgirl Killer	McCreath, Muerdine Wendy
Lysanewich, Tonia Zorstoki switanki	Martimbeau, Jean Danger pour la société La deuxième heure	McDermot, Galt The Johari Window
MacDonald, David The Johari Window	Martin, Edwin B. St-Jérôme	McDonell, Arch The Luck of Ginger Coffey
Macdonald, John C. Saturday's Passage	Martin, Laurie Columbus of Sex	McInnes, Bruce The Naked Flame
MacIntyre, Don Don't Let The Angels Fall	Martin, Marcel Comment savoir	McKay, Douglas When Tomorrow Dies
MacKenzie, Gwyn Don't Let The Angels Fall	Martin, Richard La corde au cou	McKennirey, Michael Don't Let The Angels Fall
Mackey, Clarke Kill	Martin, Robert Le règne du jour Take Her By Surprise	McKinnon, Barry The Plastic Mile
MacRae, Meredith Footsteps In the Snow	Massey, Walter Don't Let The Angels Fall	McLane, Janet Wendy
Maden, Rick Saturday's Passage	Massicotte, Yves Trouble-fête	McLean, Georges La deuxième heure
Magny, Michèle La chambre blanche Don't Let the Angels Fall	Matanski, Lawrence The Naked Flame	McManus, Barney The Luck of Ginger Coffey
Maheu, Pierre Le chat dans le sac	Matheson, Murray Explosion	McReynolds, Reg Waiting For Caroline
Maiden, Rita Ils sont nus	Mathews, Peter High	Mears, Art The Naked Flame
Mailhot, Michel Manette ou la folle et les dieux de carton	Mathieu, Francine Mon amie Pierrette	The Medium Wow
Malus, Elaine Prologue	Matti, Jacques Pas de vacances pour les idoles	Meershoek, Ernest Winter Kept Us Warm
Malus, Michael Prologue	Maxwell A. Sendel Film Productions Playgirl Killer	Mengeon, Jean-Paul Ils sont nus
Mantz, Wolf Sweet Substitute	Maxwell, Roberta A Great Big Thing	Mercure, Michèle Kid Sentiment
Marc Wow	May, Derek The Ernie Game	Mercure, Monique Don't Let The Angels Fall Le festin des morts Waiting For Caroline
Marcenay, Guy Le viol d'une jeune fille douce	Mayer, Clara Kill Stereo	Meridian Films Explosion
Marchand, Jean St-Jérôme	Mayoff, Al High	Merrill, Vic The Ernie Game
Marchand, Yves Mon amie Pierrette	Mayrand, Georges YUL 871	Messinger, Jack Stereo
Marigaux, Jean Pas de vacances pour les idoles	Mazurik, Judy Wendy	Meyers, John Kill
Mark, Gene The Offering	McCauley, Glenn Stereo	Michaelson, Jonathan Don't Let The Angels Fall
Markson, Morley The Tragic Diary of Zero, The Fool	McClintock, Libby The Luck of Ginger Coffey	Michaud, Claude Red
	McCormack, Edward Take Her By Surprise	Michelle Wow

Wow



Le grand Rock



St-Denis dans le temps ...





A pause on the set of *The Luck of Ginger Coffey*
— Robert Shaw in the foreground.



Waiting For Caroline

Micheyl, Mick Le diable aime les bijoux La fleur de l'âge: Les adolescentes	Moore, Noel The Johari Window	La vie heureuse de Léopold Z. Vive la France Les voitures d'eau Waiting For Caroline Wow YUL 871
Millaire, Albert Le festin des morts Le misanthrope Pas de vacances pour les idoles La vie heureuse de Léopold Z.	Moreau, Jean-Marie Vive la France	Nasmith, Cathy Christopher's Movie Matinee
Miller, Beverlee The Plastic Mile	Morelle, Denise Il ne faut pas mourir pour ça	Needles, William Waiting For Caroline
Millette, Jean-Louis La corde au cou Le festin des morts	Moride, Roger Playgirl Killer Le viol d'une jeune fille douce	Negin, Louis The Ernie Game
Milligan, Helen When Tomorrow Dies	Morley Markson and Associates The Tragic Diary of Zero, The Fool	Negri, Paul Take Her By Surprise
le Ministère des affaires culturelles Situation du théâtre au Québec	Moseley, Peter Warrendale	Neumann, Peter La raison avant la passion
Mironowicz, Maria The Johari Window	Mouffe A soir on fait peur au monde Il ne faut pas mourir pour ça Où êtes vous donc?	New Cinema Canada Productions The Columbus of Sex
Mitchell, Lucie La corde au cou	Mousseau, Katerine Red Le viol d'une jeune fille douce	Nichol, Bob Façade
Mitchell, Sherry Explosion	Mourucha Le diable aime les bijoux	Nicolov, Yordan Caïn Patricia et Jean-Baptiste
Mlodzik, Arlene Stereo	Mouso, Dyne Situation du théâtre au Québec	Nieva, Alfonso Le diable aime les bijoux
Mlodzik, Ronald Stereo	Mulholland, Paul Stereo	Nigra, Pat The Johari Window
Mokry, Anthony W. The Naked Flame	Murphy, Patricia The Columbus of Sex	Niko Danger pour la société
Molina, Vidal Le diable aime les bijoux	Mwambulukutu, Ulli The Johari Window	Nobert, Bernard Ce soir là, Gilles Vigneault. . .
Monarque, Guy Trouble-fête	Myrivilis, Stratis Lydia	Noël, Paolo Danger pour la société
Mondion, J.P. Les plans mystérieux (Ti-Ken à Moscou)	Nadon, Jean-Pierre La chambre blanche Situation du théâtre au Québec	Nold, Werner Comment savoir Entre la mer et l'eau douce La fleur de l'âge: Les adolescentes Gros-Morne Le misanthrope Pas de vacances pour les idoles St-Denis dans le temps. . . La vie heureuse de Léopold Z.
Monette, Francine Le viol d'une jeune fille douce	Nanjin Club La fleur de l'âge: Les adolescentes	Nolin, Marie-Claire St-Denis dans le temps. . .
Monette, Guy St-Jérôme	National Film Board of Canada Les Acadiens de la dispersion C'est pas la faute à J.C. Le chat dans le sac Christopher's Movie Matinee Comment savoir Confrontation De mère en fille Don't Let the Angels Fall L'école des autres Entre tu et vous The Ernie Game Le festin des morts La fleur de l'âge: Les adolescentes Le grand Rock Gros-Morne Jusqu'au coeur Kid sentiment Mon amie Pierrette Nobody Waved Good-bye Nominique . . . depuis qu'il existe Où êtes-vous donc? Prologue Le règne du jour St-Denis dans le temps . . . St-Jérôme Tout le temps, tout le temps, tout le temps. . . ?	Nolin, Patricia La terre à boire
Monette, Jacques Le révolutionnaire		Norbert, Henri La corde au cou La deuxième heure Poussière sur la ville Valérie
Monfette, Claudine Il ne faut pas mourir pour ça Jusqu'au coeur		Normand, Gilles La corde au cou
Monfette, Dolorès Entre tu et vous		Normand, Jacques Ils sont nus YUL 871
Monique Wow		Normandin, Jean-Guy C'est pas la faute à J.C.
Montagne, Françoise Le règne du jour		Nosko, Stefan Stereo
Montgomery, Peter da Vida		
Moore, Brian The Luck of Ginger Coffey		
Moore, Joyce Christopher's Movie Matinee		

- Perraud, Jean
Le festin des morts
- Perrault, Pierre
Le règne du jour
Les voitures d'eau
- Perron, Clément
Les Acadiens de la dispersion
C'est pas la faute à J.C.
Jusqu'au coeur
Kid sentiment
Mon amie Pierrette
- Perron, Eloi
Les voitures d'eau
- Perron, M.
Les plans mystérieux (Ti-Ken à Moscou)
- Peterson, Colleen
Christopher's Movie Matinee
- Phaneuf, Jean-Pierre
Vive la France
- Philippe
Wow
- Picard, Béatrice
L'initiation
- Picaret, Jean-Louis
Ils sont nus
- Picazo, Angel
Le diable aime les bijoux
- Piccoli, Michel
Le coup de grâce
- Piché, Claude
Gros-Morne
- Pidal, Nachal
Le diable aime les bijoux
- Pierre
Wow
- Pierson, Claude
Ils sont nus
- Pilon, Daniel
Red
Le viol d'une jeune fille douce
- Pilon, Donald
Red
Le viol d'une jeune fille douce
- Pilon, Raymonde
Le grand Rock
Tout le temps, tout le temps, tout le temps. . . ?
- Pinsent, Gordon
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Alexis Kanner and Judith Gault (on the bed) await the shooting of a scene for *The Ernie Game*.

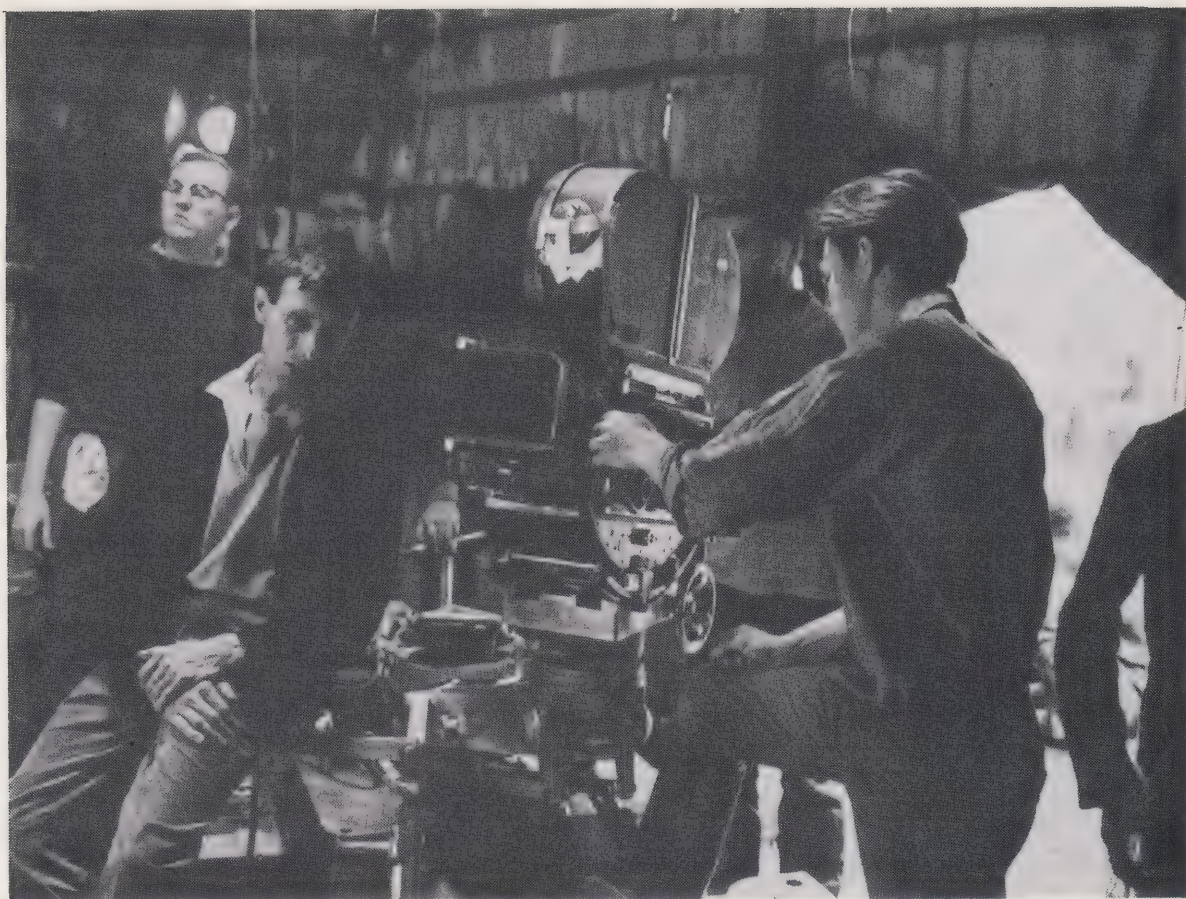


Crew and star set up a shot for *Red* — Daniel Pilon in the car.



Shooting a part of *La chambre blanche* — Jean Pierre Lefebvre on extreme right and Marcel Sabourin on extreme left.





Fernand Dansereau and his crew shooting *Le festin des morts*.



Lefebvre and his crew on location for *Jusqu'au coeur*.



A NFB team on location for *Gros-Morne*.

Villalba, Tadeo
Le diable aime les bijoux

Vincent Quondamateo Production
Sex and the Lonely Woman

Vinell, Joan
The Columbus of Sex

Vivaldi, Antonio
Le chat dans le sac

Wacko, John
Nikoly ne nezabudu

Waite, Norma
The Johari Window

Wakefield, Walter
Don't Let The Angels Fall

Wallace, Ratch
Isabel
The Offering

Waller, Russ
Saturday's Passage

Wangler, Christian
A Married Couple

Ward, Robin
Explosion

Wasik, Walter
Nikoly ne nezabudu
Zorstoki switanki

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Kill

Watson, Jane
The Johari Window

Watson, Patrick
Warrendale

Watt, Len
Don't Let The Angels Fall

Waxman, Albert
Isabel

Wellington, Don
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Wells, Dara
Take Her By Surprise

West, John
When Tomorrow Dies

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Christopher's Movie Matinee

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Christopher's Movie Matinee

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Wigle, Bill
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Wilcox, Kim
Valérie

Williams, Jim
The Johari Window

Williamson, Alistair
The Lift

Wilson, Patricia
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Wistaff, Jocelyne
Nominique . . . depuis qu'il existe

Wrate, Eric
Explosion

Wynn, Manny
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Yamasaki, Ellen
The Offering

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Key to Abbreviations

art dir.	art director
assist.	assistant
bw	black and white
dir.	director
ed.	editor
exec. prod.	executive producer
l.p.	leading players
mus.	music
prod.	producer
p.c.	production company
photog.	cinematography
scen.	scenario
sn.	sound
sn. ed.	sound editor
sn. mix	sound mixing
sn. re-rec.	sound re-recording
[proper name]	indicates that the name given on the print is either incorrectly spelt or is a pseudonym
[]	indicates either that information is not available or that doubt exists as to its accuracy
CFF2	Canadian Feature Films: Part 2, 1941-1963

Definitions

I have taken as my definition of a feature film anything that runs over 60 minutes. This may seem to be an arbitrary cut-off point but for my purposes it was the most satisfactory delineation.

The dating of films present a number of problems as there is not one generally accepted mode of procedure. Some people date films according to their release date, while others use the shooting period. I have chosen to date the films from the shooting period to the final test print stage, when one can actually say that the film is finished in every respect. Generally all the films in this book have been arranged that way. However test print dates were not available in every instance so there are bound to be inconsistencies of one sort or another.

Photo Credits

I would like to thank the following organizations and people for the use of the stills in this book:

National Film Board/Office national du film

Nobody Waved Good-bye, The Ernie Game, Le chat dans le sac, Ou êtes vous donc?, Entre tu et vous, La vie heureuse de Léopold Z., Kid sentiment, Nominingue . . . depuis qu'il existe, Mon amie Pierrette, Jusqu'au coeur, Don't Let the Angels Fall, C'est pas la faute a J.C., Prologue, Le règne du jour, Les voitures d'eau, Christopher's Movie Matinee, De mère en fille, Wow, Le grand Rock, St-Denis dans le temps . . . , Waiting For Caroline, Le festin des morts, Gros-Morne, Gilles Groulx, Jean-Pierre Lefebvre, Claude Jutra, Jacques Godbout, Robin Spry, Don Owen, Pierre Perrault.

La Cinémathèque québécoise

Caïn, Poussière sur la ville, La corde au cou, Délivrez-nous du mal, Carnaval en chute libre, Manette, The Offering, Le viol d'une jeune fille douce, Red, Il ne faut pas mourir pour ça, La chambre blanche, Un succès commercial, Pas de vacances pour les idoles, Valérie, L'initiation, When Tomorrow Dies, Michel Brault, Gilles Carle, Pierre Patry, David Cronenberg, Morrie Ruvinsky, Eric Till, Larry Kent, David Secter, Michel Audy, Jean-Claude Lord, Jean Martimbeau, Denis Héroux, Explosion, The Tragic Diary of Zero, The Fool, The Plastic Mile.

Stills Library, Canadian Film Institute

Entre la mer et l'eau douce, Le révolutionnaire, Stereo, Sweet Substitute, Warrendale, The Columbus of Sex.

Stills Library, National Film Archives

Isabel, High, The Luck of Ginger Coffey.

Michel Audy

La gelure, A force d'homme, La marée.

Ted Leversuch

Room For a Stranger, Sex and the Lonely Woman.

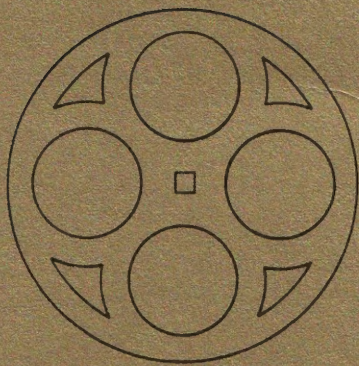
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January 1976

canadian film institute



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